THE COLLECTION OF
NANCY & LARRY DICKSON

JULY 21-22, 2026

ELDRED'S

THE COLLECTION OF

NANCY & LARRY DICKSON

JULY 21-22, 2026
PART OF THE AMERICANA WEEK AUCTIONS

Both sessions starting at 9:30 a.m. Eastern

Previews:
Hanover gallery
June 15-18

Mystic gallery
June 24-25

Cape Cod headquarters
July 20 from 10 a.m. to 4 p.m.
July 21-22 from 8:45 a.m. to 4 p.m.
and by appointment

Auction location:
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Americana Week
Auction runs July 21-24, 2026, with each session beginning at 9:30 a.m. Eastern.
The Dickson Collection comprises Lots 8001-8356.

Please see separate catalogs for The Collection of Dr. William E. Strole, Jr. and lots comprising the property of other consignors. All lots can be viewed online at www.eldreds.com.

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Great collections are not born

They are cultivated and grown over decades, through years of refinement, where one object is moved on and another more appropriate one is accepted. Great collections appear effortless, but they are anything but. They require countless hours of research, thousands of miles traveled to shows and auctions, and dozens of relationships forged.

The Collection of Nancy and Larry Dickson is more than a great collection. What elevates it to magnificent, and likely unparalleled, is its singular vision and connoisseurship.

The Dicksons were well-guided on their journey by top dealers and experts in the field, especially the late Marguerite Riordan, but the true credit belongs to Nancy and Larry, who ultimately decided what was worthy and appropriate. The true beauty of their collection lies in the whole; every single object relates to the others in some tangible way, without being precisely linear or literal. This is the highest form of curation, and it is rarely accomplished as successfully as the Dicksons.

It is wonderfully appropriate this collection comes to auction in 2026, the year America marks its 250th anniversary. It is a distinctly American collection, celebrating the best of the nation's cultural and artistic achievements, from naïve paintings and schoolgirl textiles, to maritime art and fine furniture from renowned cabinetmakers.

It has been an immense honor to work with the Dicksons and this extraordinary group of material so carefully and thoughtfully assembled. While it is rare to see collections as important and impressive as this one, it is far rarer to see one like this come on the market. Please don't miss this opportunity to refine your own.

Joshua Eldred
May 2026

Dear Friends,

Our family is truly honored to share with you the collecting legacy of Nancy and Larry Dickson, whose lives were shaped by a profound love of American history and the distinctive art forms that tell its stories. With a devoted partnership spanning almost seventy years, they spent decades assembling a collection rooted in simplicity and beauty, along with a quest to discover the narratives behind those objects and the people who created them.

While they explored many fields of interest, their approach to collecting was both thoughtful and immersive. A voracious reader, Mom consumed scholarly resources, attended lectures and symposia, and eagerly pored over the latest *Maine Antique Digest* when it arrived in the mail. In their travels along remote byways and back roads of our nation, no antique shop was too shabby to deter her, for a rare find might be waiting within. And from vaunted New York showrooms to sprawling group shops in chicken barns, Dad supported her wholeheartedly. Serving as affable chauffeur and package handler, he made every expedition a joyous adventure.

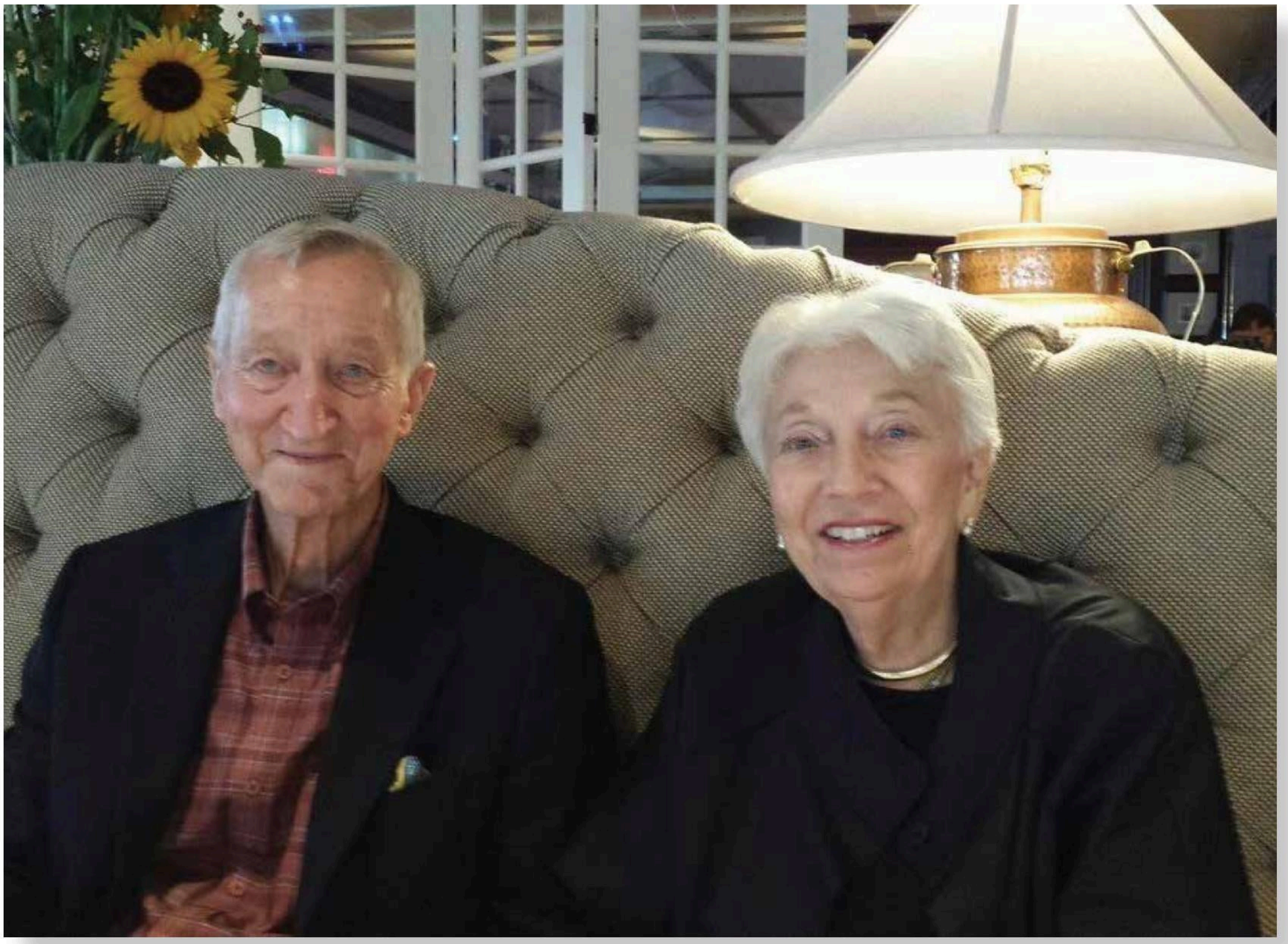
Works that seemed simple or straightforward often revealed the nuanced stories they treasured most… Massive teeth and bones fashioned into astonishing keepsakes by sailors on whaling ships… Exuberant schoolgirl samplers chronicling family joys and tragedies through needle and thread. Together they held an appreciation for works of art born of necessity or limitation, and the truths they reflected back about a society and a growing nation.

And beyond the objects themselves, they cherished people—the dealers, auctioneers, scholars, conservators, and fellow collectors who shared their passion. The "thrill of the hunt" was inseparable from the relationships and the fellowship that nourished it. Great joy was obtained through discoveries made with friends and in living among the artworks they prized and protected.

Now, after decades of stewardship, the time has come for their treasures to pass to a new generation—collectors and institutions who will hold them dear, preserve the stories they tell, and sustain the community and spirit our parents so deeply valued. In our 250th year as a nation, we honor their dedication to safeguarding our earliest history, leaving us with a rich and lasting memorial to the enduring spirit of America across centuries.

With deepest gratitude,

Carol Dickson Jahnke
and Mark Lawrence Dickson



Larry and Nancy Dickson celebrating their wedding anniversary at The Ocean House, Watch Hill, Rhode Island

D WOOD

THE COLLECTION OF
NANCY & LARRY DICKSON

SESSION ONE | JULY 21, 2026 | LOTS 8001-8261

8001. **CHIPPENDALE MAHOGANY AND PARCEL GILT WALL MIRROR**

Circa 1770

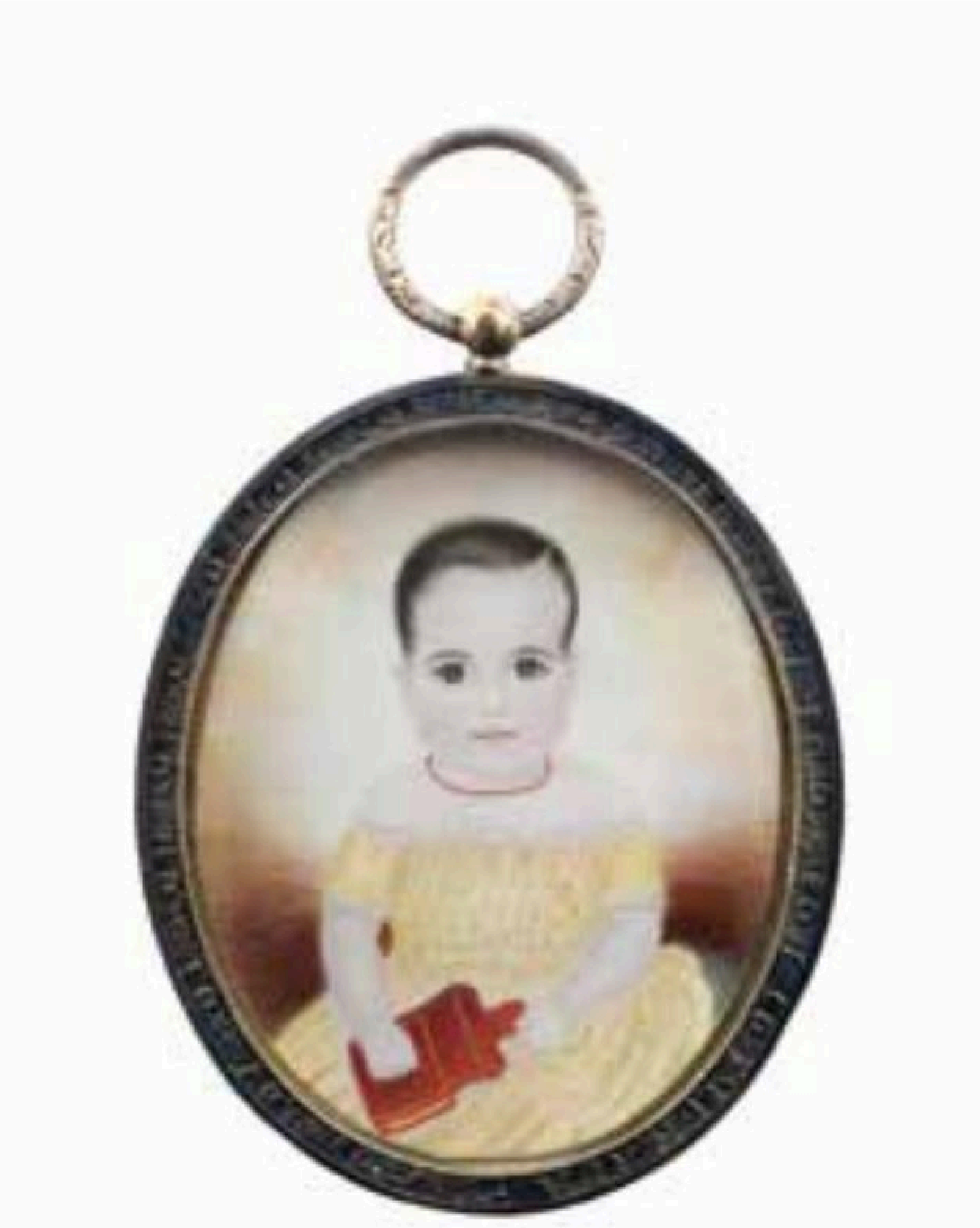
Pierced and scroll-carved crest and pendant, the crest with a central gilt phoenix silhouetted against an open circle. Rectangular mirror plate surrounded by a gilt slip and ogee molding. Rare and unusual gilt serpentine leafy vine swags at sides. Height 43”. Width 24.5”.

3,000/5,000

Provenance:
Collection of Hyman Grossman, Boston.
Northeast Auctions, Portsmouth, New Hampshire, March 2-3, 1997.
Marguerite Riordan, Stonington, Connecticut, May 23, 1997.

Reference:
A mirror with this type of leafy vine adornments, possibly the only other known to exist or this exact mirror, is illustrated in ***The Stature of Fine Connecticut Furniture*** *by Frederick Barbour (1959).*

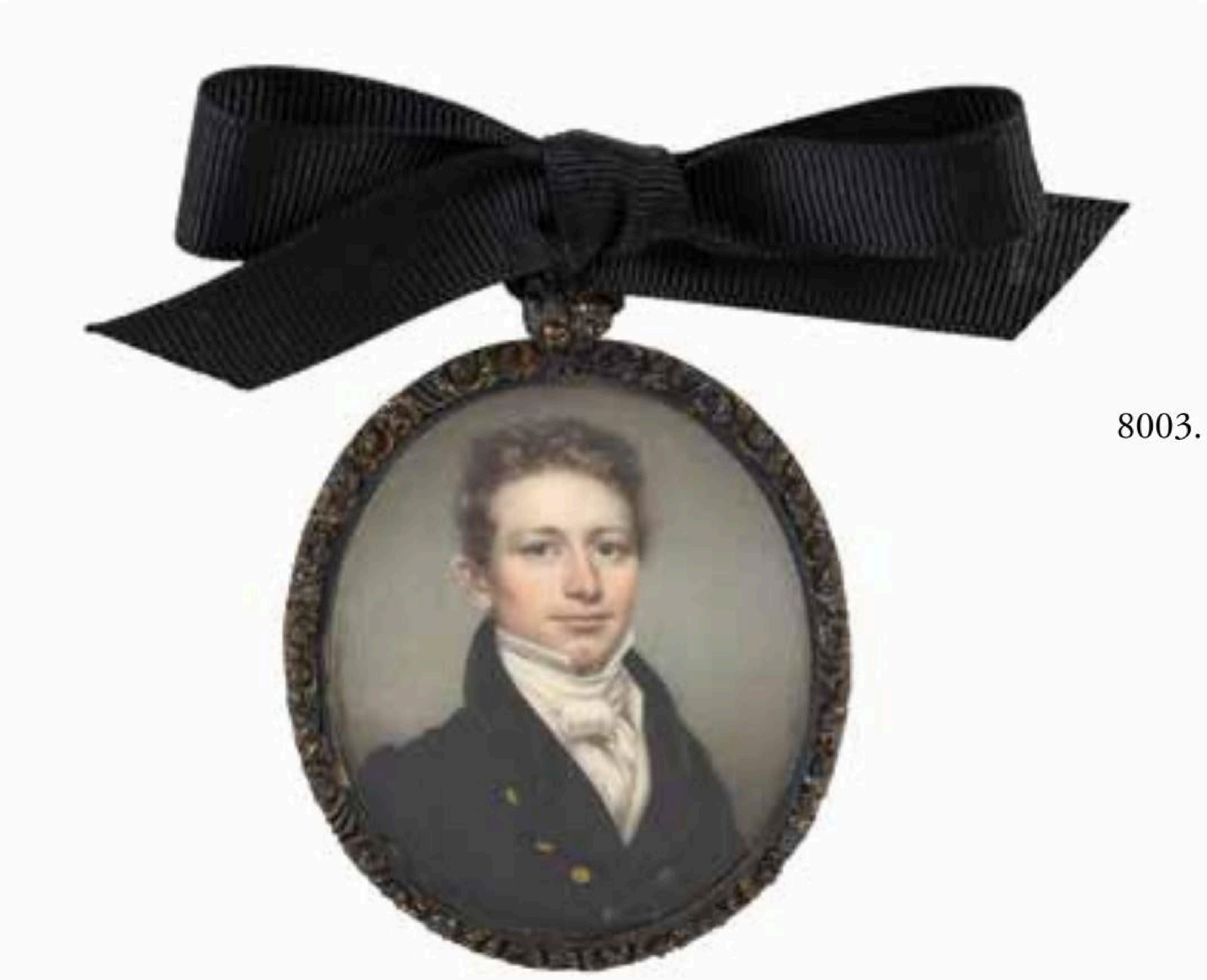
8001



8002

8002. **ATTRIBUTED TO MRS. MOSES B. (CLARISSA PETERS) RUSSELL**
Massachusetts/New Hampshire, 1809-1854
Portrait miniature on ivory of a child wearing a yellow dress and a coral bead necklace and holding a red book. Housed in a gold metal pendant frame with molded foliate design around rim and a vacant aperture on reverse. Engraved "GAL" in script lettering on reverse of frame below aperture. Watercolor, 2.25" x 1.75". Framed 2.75" x 2.125".
1,500/2,500

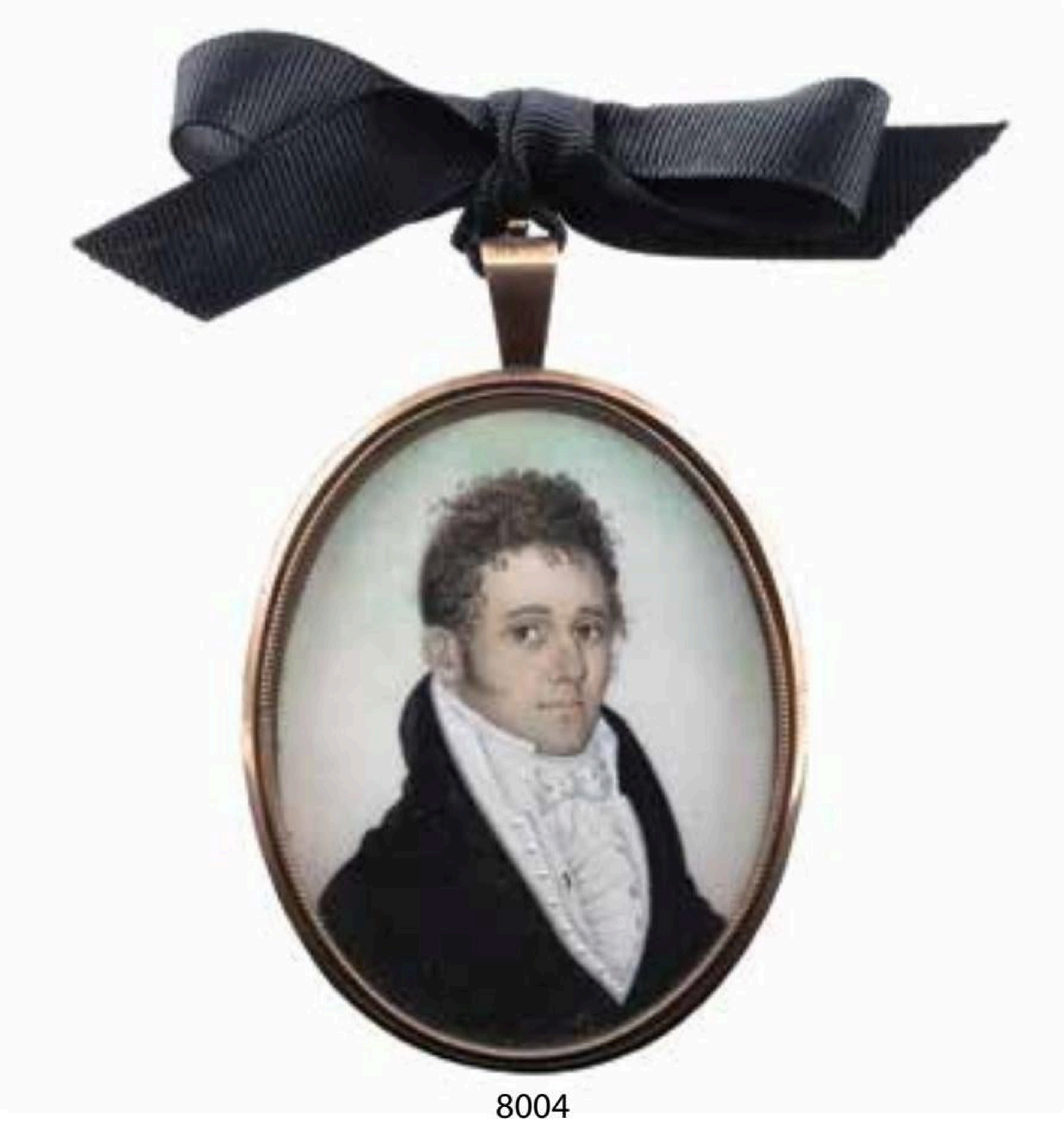
Provenance:
Marguerite Riordan, Stonington, Connecticut, July 1, 1998, sold as attributed to Joseph Whiting Stock.



8003

8003. **AMERICAN SCHOOL**
Circa 1820
Portrait miniature on ivory of a handsome young gentleman. Housed in its original filigree molded pendant frame. Watercolor, 2.5" x 2". Framed 3.25" x 2.5".
1,200/1,800

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 11, 1991.



8004

8004. **AMERICAN SCHOOL**
19th Century
Portrait miniature on ivory of a young man with curly hair and sideburns, dressed in a white ruffled shirt and black coat. Housed in a gilt metal pendant frame with an aperture on reverse showing plaited hair. Watercolor, 2.75" x 2.25". Framed 3.75" x 2.5". 1,000/1,500

Provenance:
Marguerite Riordan, Stonington, Connecticut, October 24, 2001.

8005. **AMERICAN SCHOOL**
Early 19th Century
Portrait miniature on ivory of a young man with long hair and sideburns, dressed in white stock and a black coat. Housed in a gilt metal pendant frame with an aperture on reverse showing a cut gilt metal monogram. Watercolor, 2.25” x 1.75”. Framed 3” x 2”. 1,000/2,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, June 22, 1977.

8006. **ABRAHAM PARSELL**
New Jersey, 1791-1856
Portrait miniature on ivory of a mother and child, the mother wearing a black dress with fine lace collar and the child a bonnet and a red beaded necklace that matches its dress. The child gently holds its mother’s thumb in one hand and a floral sprig in the other. Housed in its original frame marked “CC Eyre” on reverse. Watercolor, 3” x 2.5” sight. Framed 5.5” x 4.5”. 1,000/2,000

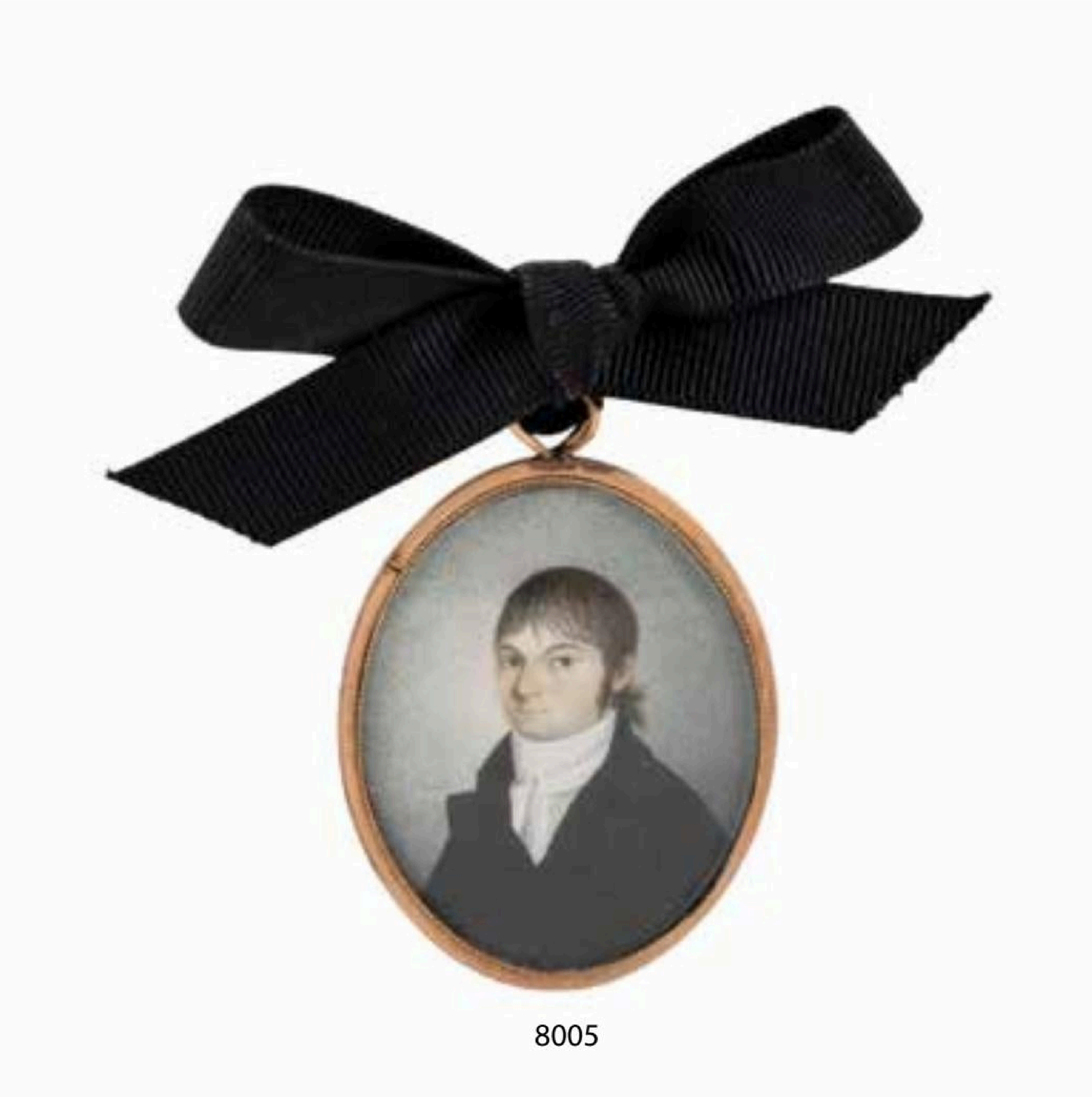
Provenance:
Marguerite Riordan, Stonington, Connecticut, June 22, 1977.

Abraham Parsell, recognized as a leading American folk miniaturist, moved to New York City from New Jersey circa 1819. He is listed in city directories between 1820 and 1856 but it was believed he was also itinerant.

8007. **AMERICAN SCHOOL**
Probably New England, Circa 1820
Portrait miniature on ivory of a gentleman with a prominent mole beside his nose, dressed in a dark blue jacket, white stock and powdered wig. Housed in a gilt metal pendant frame with a portrait on reverse of Hope, the symbol of Rhode Island, in a bucolic seaside landscape, leaning against a fouled anchor made of pearls. Watercolor, 2.5” x 2” sight. Framed 3.25” x 3.75”. 1,200/1,800

Provenance:
Marguerite Riordan, Stonington, Connecticut, March 4, 1988.

8008. **AMERICAN SCHOOL**
19th Century
Portrait miniature on ivory of a mature woman wearing a white lace cap with pink ribbons, a lace collar, a black dress and a vine-patterned fichu around her neck secured with a pin. Housed in a metal pendant frame with molded foliate design around rim and an aperture on reverse showing a scrap of pebbled leather. Engraved “AB” in script lettering on reverse of frame below aperture. Watercolor, 2” x 1.625”. Framed 2.5” x 1.75”. 500/1,000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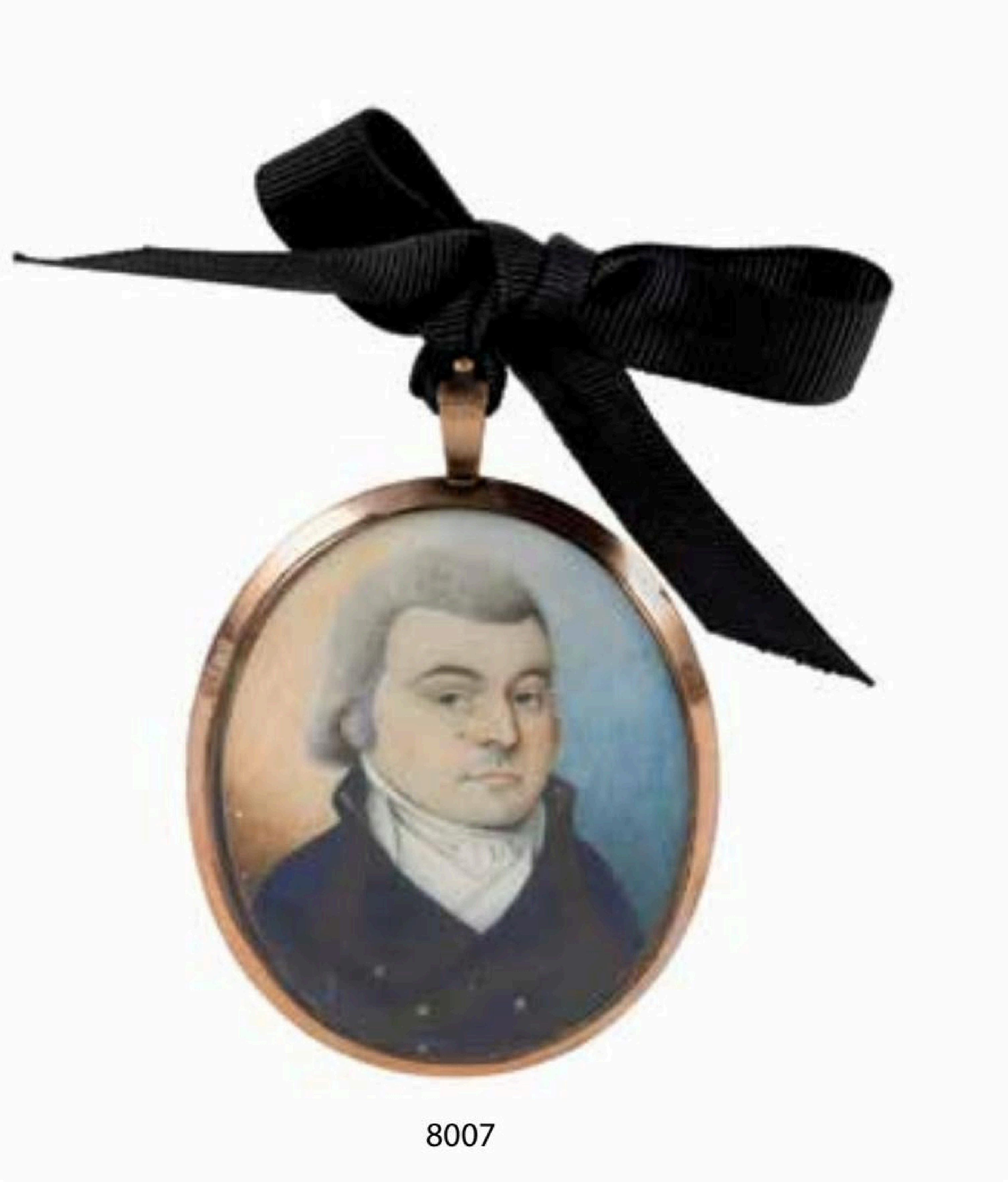
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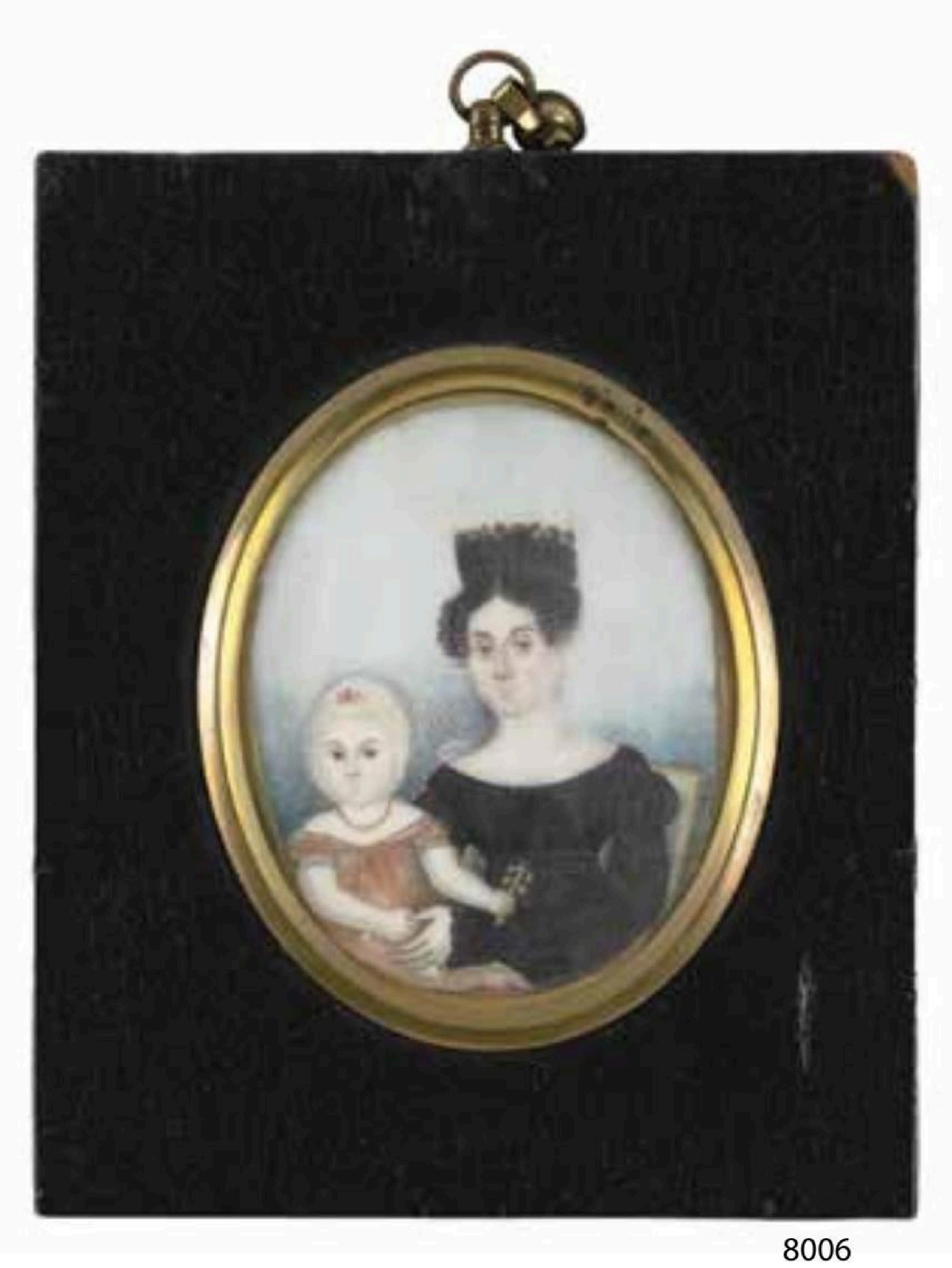
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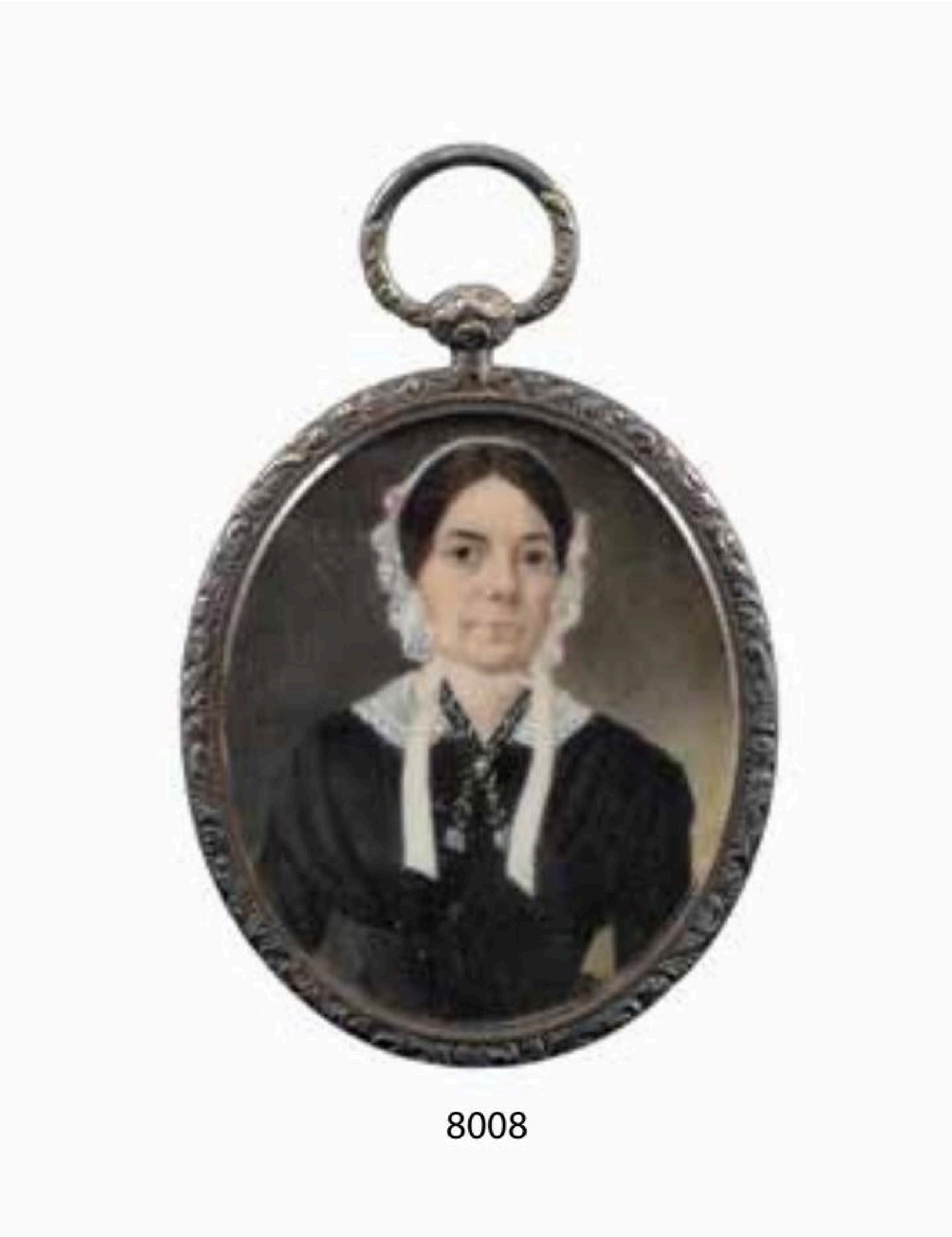
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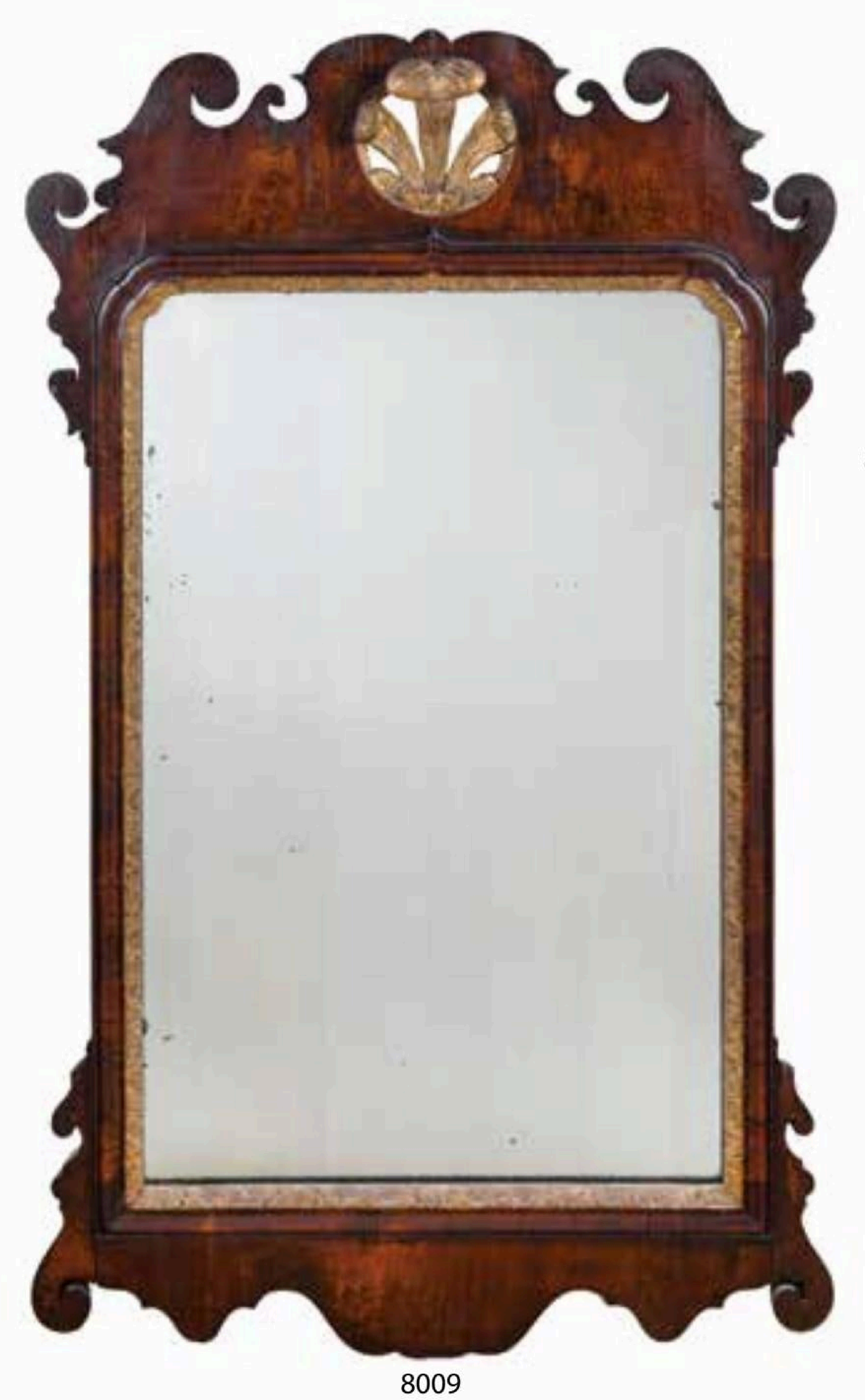


8009

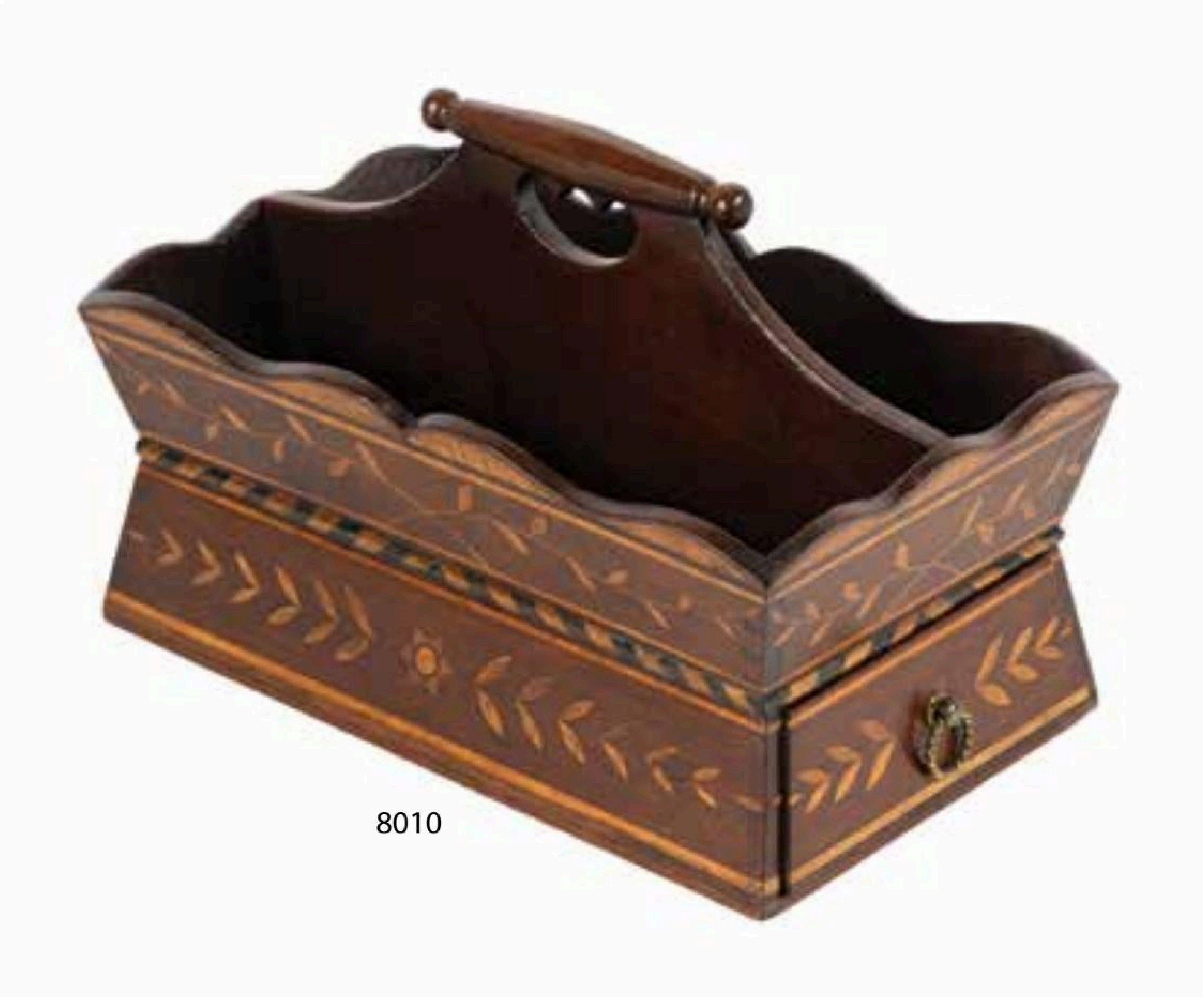
8009. **CHIPPENDALE WALNUT AND PARCEL GILT WALL MIRROR**
America or England, Circa 1770
Scroll-carved arched crest with a stylized Prince of Wales feathers roundel at center. Similarly carved and scrolled ears and pendant. Mirror plate surrounded by a gilt slip. Basswood backboard possibly indicates American origin. Height 41.5". Width 24.75". 2,000/3,000

Provenance:
The Collection of John Howland Ricketson, Northeast Auctions, Portsmouth, New Hampshire, May 29, 1993, Lot #92.
Marguerite Riordan, Stonington, Connecticut, June 7, 1993.

Reference:
***American Tables and Looking Glasses** by David L. Barquist (New Haven, Ct.: Yale University Art Gallery, 1992).*
***The Mirror Book** by Herbert F. Schiffer (Exton, Pa.: Schiffer Publishing Ltd., 1983).*

8010. **INLAID WALNUT CUTLERY BOX**
Probably Pennsylvania, Circa 1800
Two compartments divided with a handle pierced with intersecting hearts. Elaborate light and dark wood inlay in foliate, barber's pole and sunburst designs. Single drawer at one end with a brass ring pull. Height 8". Length 12.5". 800/1,200

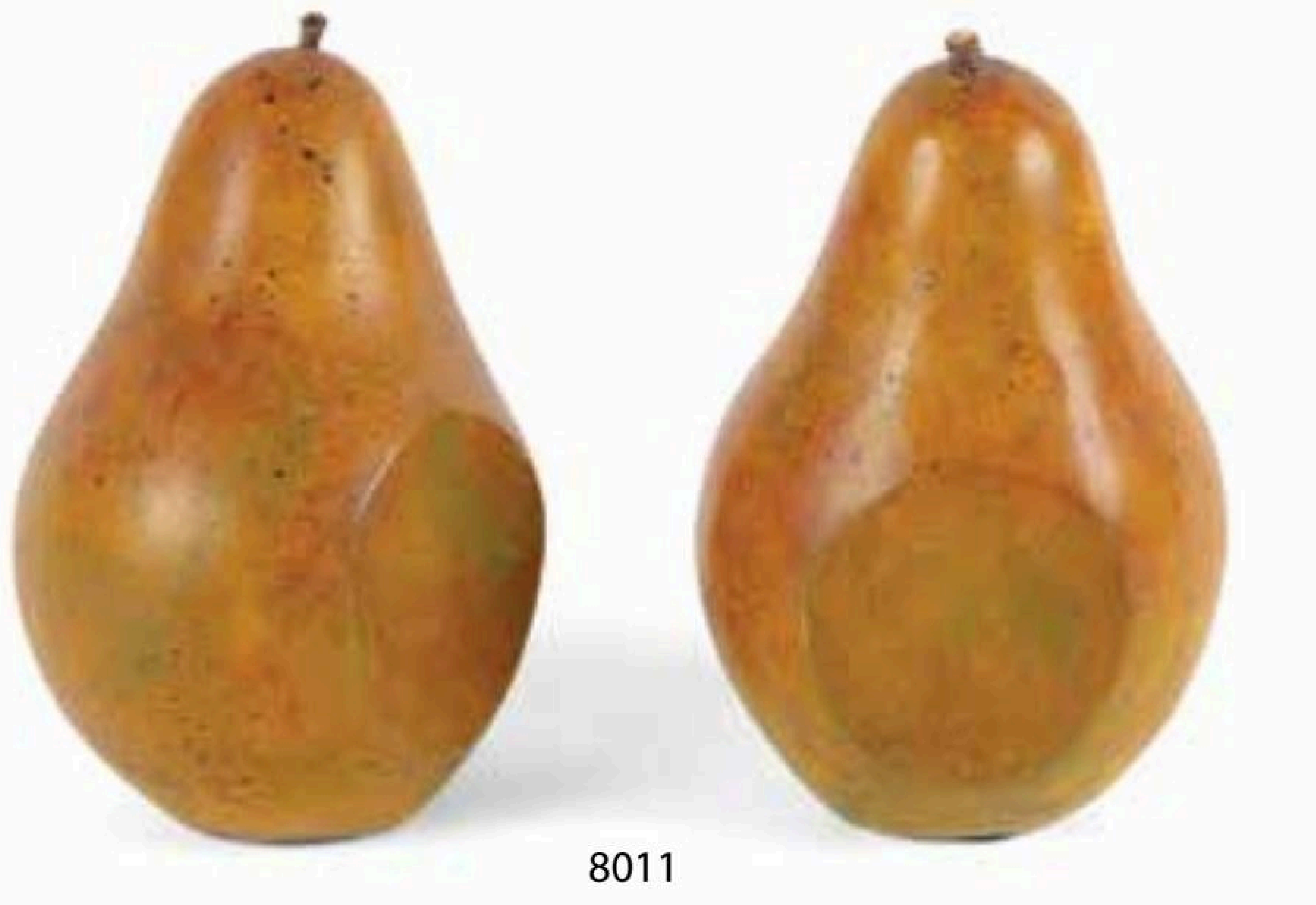
Provenance:
Marguerite Riordan, Stonington, Connecticut, March 4, 1988.



8010

8011. **PAIR OF OVERSIZED STONE PEARS**
19th Century
With wooden stems. Flat bottoms and sides allow for use as bookends. Heights 6.5”.
500/1,000

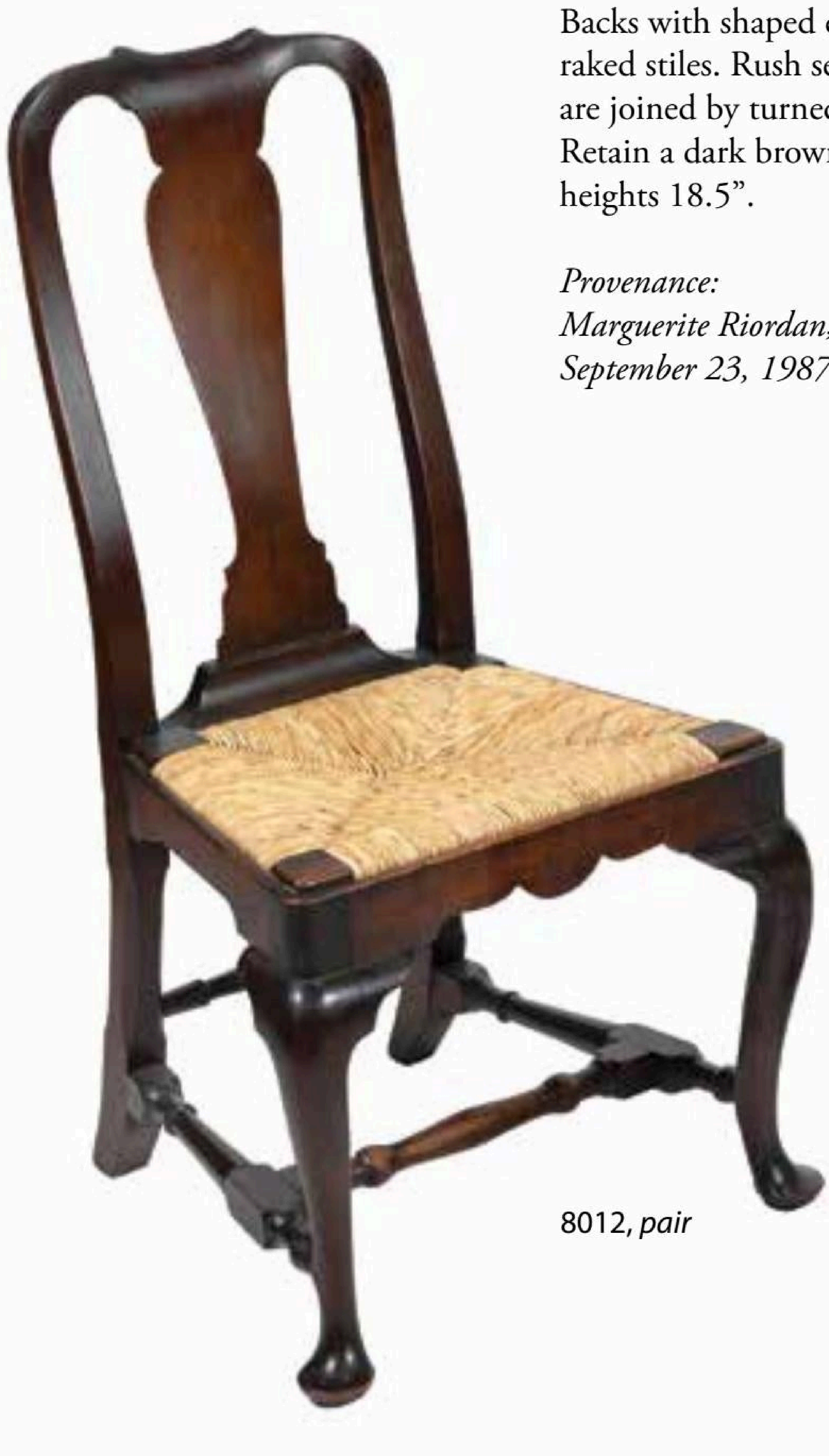
Provenance
Marguerite Riordan, Stonington, Connecticut, August 8, 1998.



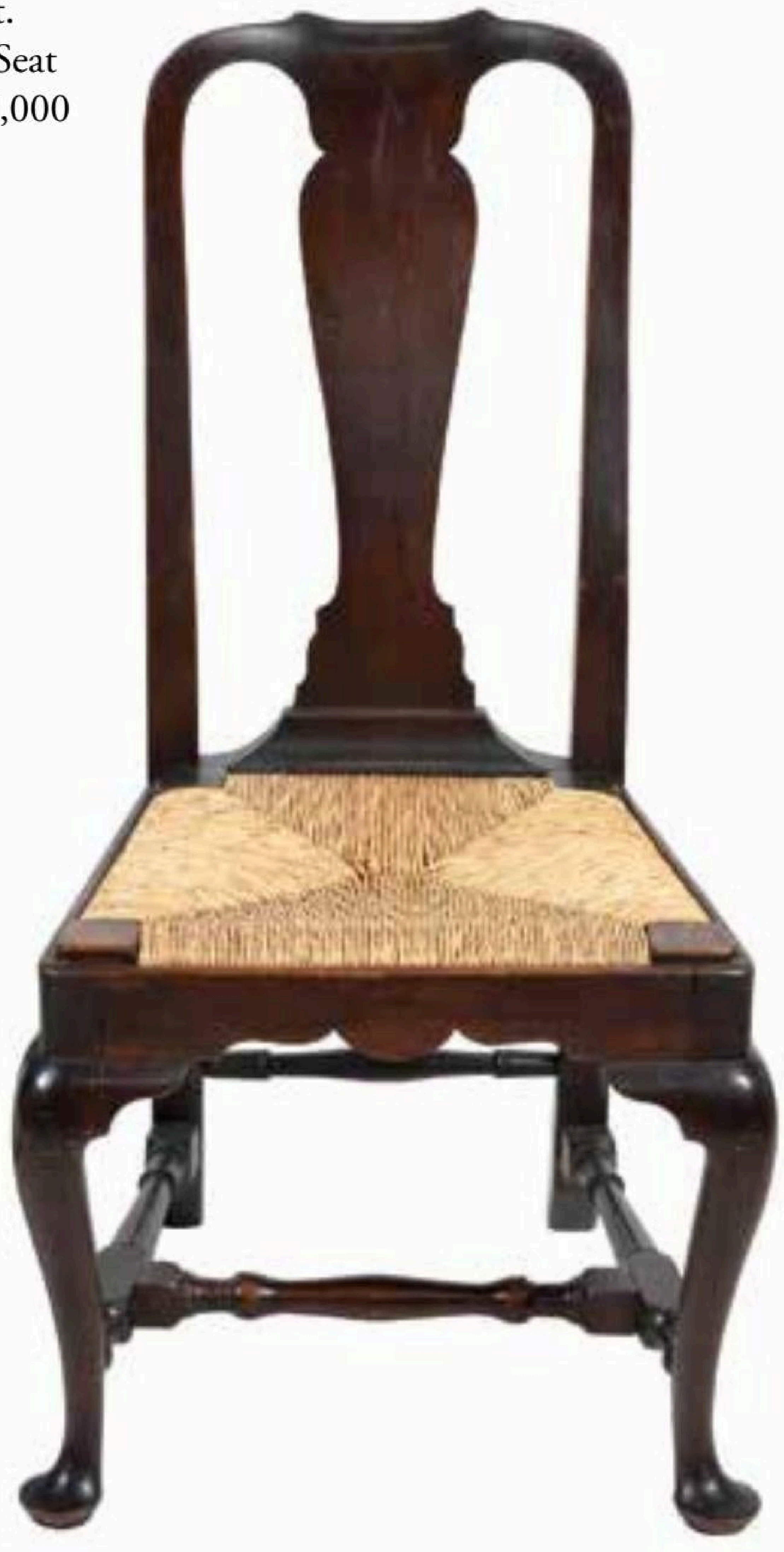
8011

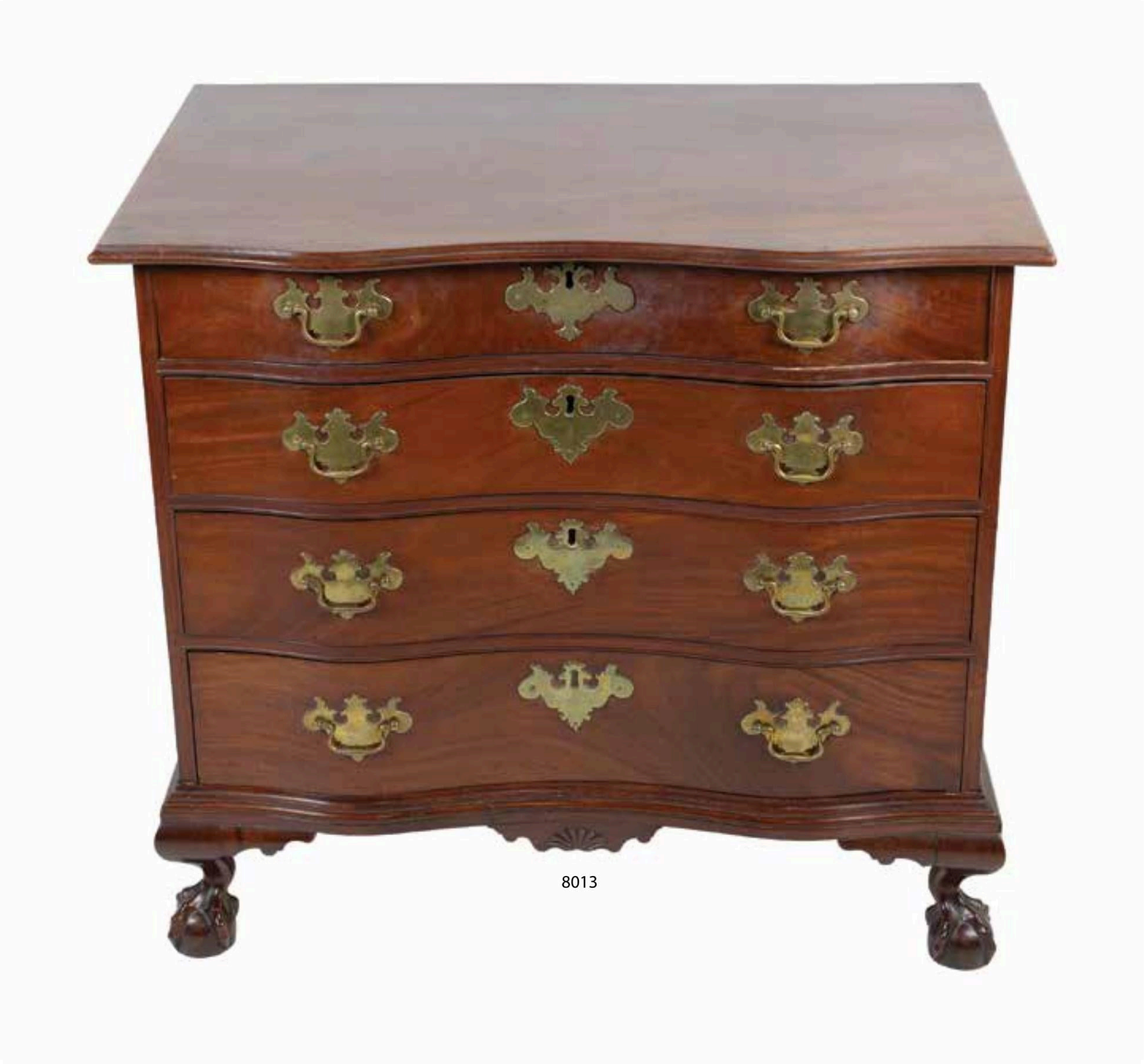
8012. **PAIR OF QUEEN ANNE WALNUT SIDE CHAIRS**
New England, probably New Hampshire or Massachusetts, Circa 1740
Backs with shaped crest rails, solid vasiform splats and raked stiles. Rush seats. Shaped aprons. Cabriole legs are joined by turned stretchers and end in pad feet. Retain a dark brown surface. Back heights 41.5”. Seat heights 18.5”.
1,000/2,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, September 23, 1987.



8012, *pair*





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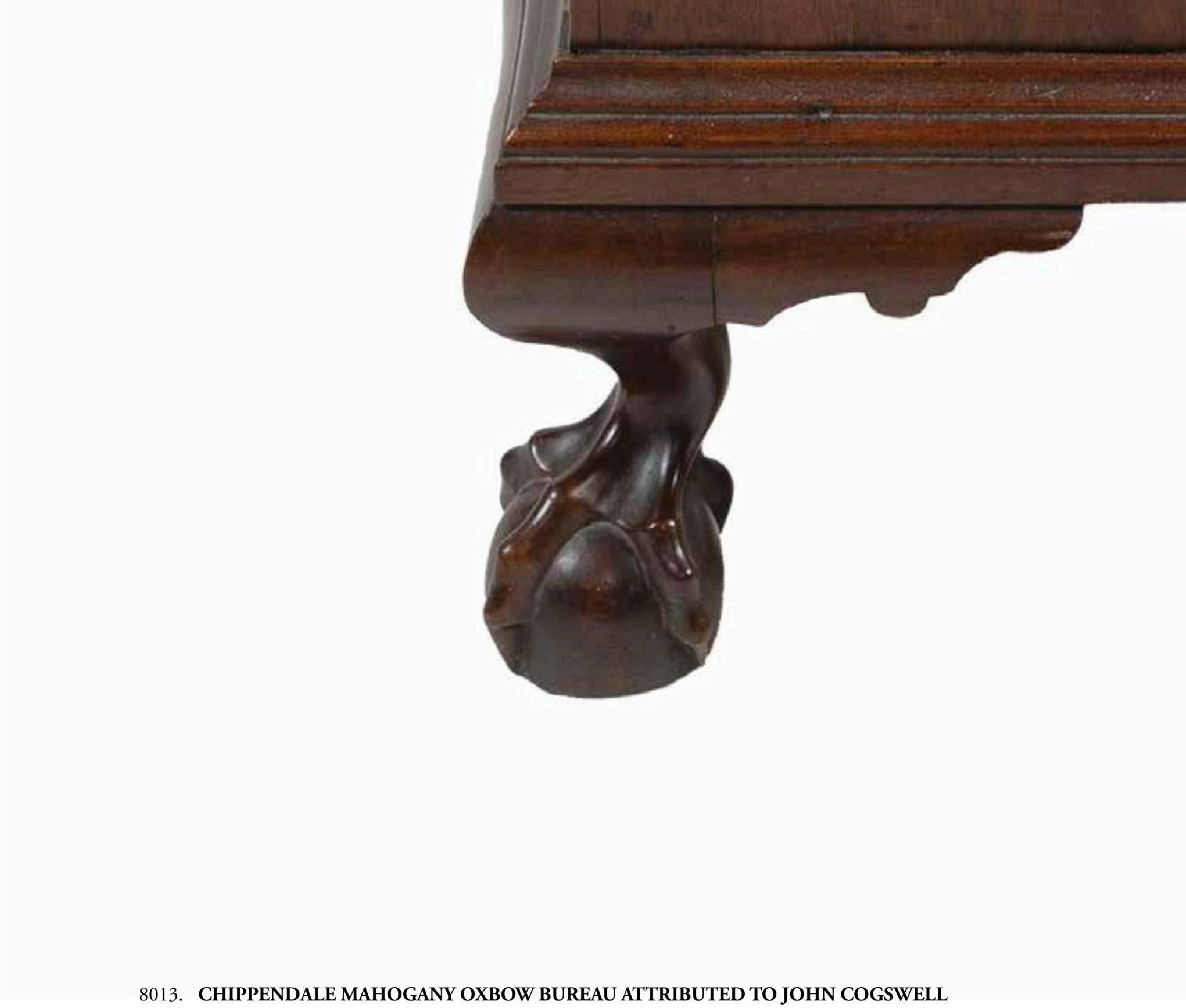


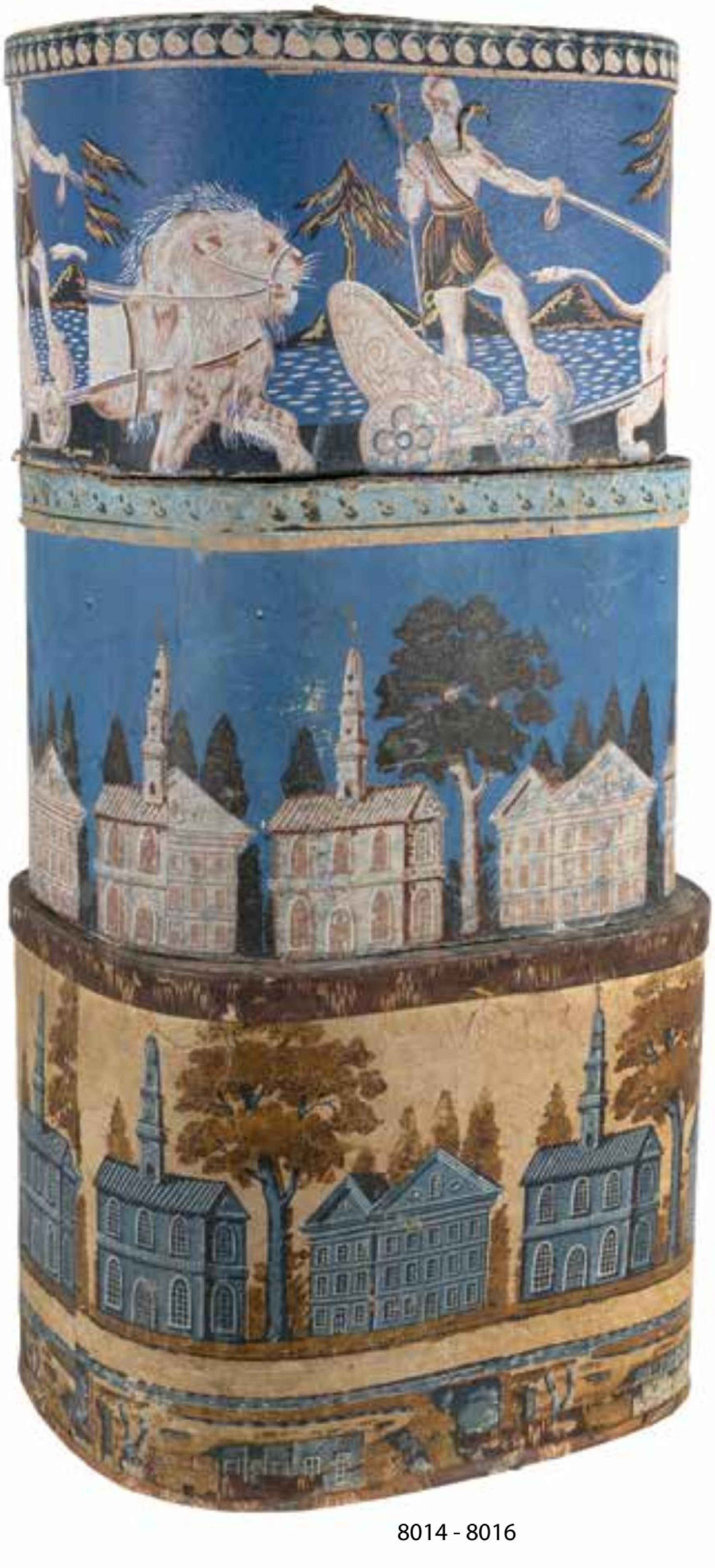
8013. **CHIPPENDALE MAHOGANY OXBOW BUREAU ATTRIBUTED TO JOHN COGSWELL**
Boston, Circa 1770
One-board overhanging top with molded edge. Four graduated full-width drawers with cock-bead molding. Brasses and escutcheons believed to be original. Molded base with a fan-carved pendant drop. Delicately carved claw & ball feet, the claws curling subtly backward as typical for the cabinetmaker. Height 32.75”. Total width 36”. Case width 33”. Depth 20.75”. 30,000/50,000

Provenance:
Northeast Auctions, Portsmouth, New Hampshire, November 5-6, 1994, Lot #562.
Wayne Pratt.
Marguerite Riordan, Stonington, Connecticut.
Acquired from Marguerite Riordan, February 1, 1995.

John Cogswell (1738-1819) moved to Boston from nearby Ipswich, Massachusetts, about 1760. He is particularly known for a bombé chest-on-chest that bears his signature, now in the collection of the Museum of Fine Arts, Boston. It is believed he trained with a member of the Gooding family, as he married Abigail Gooding in 1762. After her death 20 years later he married Abiel Page. He held various town offices in Boston from 1778 to 1809 and was still active as a cabinetmaker until at least 1789.

8014. **HENRY CUSHING & CO. WALLPAPER-COVERED HAT BOX**
Providence, Rhode Island, 19th Century
Lid depicts several vessels in rolling seas off "Sandy-Hook" lighthouse, identified upper center. Base with classical scene of chariots being drawn by lions. Paper label on underside of lid for "Henry Cushing & Co. Manufacturers of, and Dealers in Paper Hangings & Band Boxes, No. 68 Westminster Street, Providence. Henry Cushing. Francis Read.". Remarkable state of preservation with bright colors. Height 13". Length 20". 800/1,200

Provenance:
Vladimir Horowitz and Wanda Toscanini Horowitz.
Marguerite Riordan, Stonington, Connecticut.

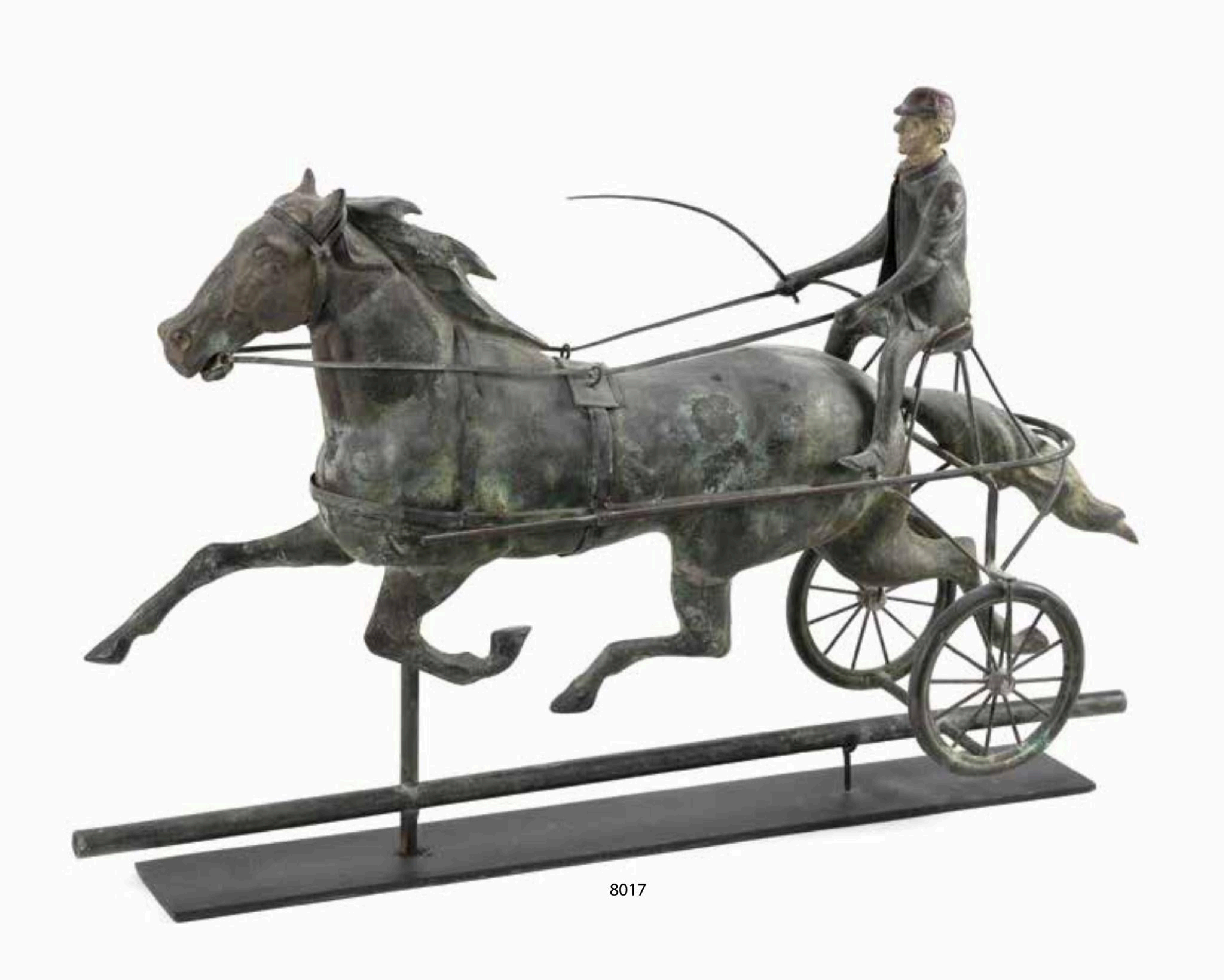

8014 - 8016

8015. **WALLPAPER-COVERED HAT BOX**
Probably New England, 19th Century
Top of lid and base with continuous scenes of churches, stately homes and trees. Lip of lid with a floral vine. Underside with a horse-drawn carriage. Lid lined in newspaper. Vibrantly colored. Height 13.5". Length 20.25". 1,000/1,500

Provenance:
Collection of Mr. and Mrs. A. Henry Meyer, Sotheby's New York, January 20, 1996.

8016. **WALLPAPER-COVERED HAT BOX**
New England, Circa 1820- 1830
Tin lid covered with two opposing scenes, one of hunters and their hounds and the other of figures promenading past "Castle Garden", the fort flying a bold American flag and ships visible in the distance. Base with blue churches and stately homes. Trimmed in newer chintz. Height 16.5". Length 21.25". 800/1,200

Provenance:
Collection of Jess Pavey, Birmingham, Michigan.
Collection of Mr. and Mrs. A. Henry Meyer, Sotheby's New York, January 20, 1996.
Marguerite Riordan, Stonington, Connecticut, December 4, 1996.

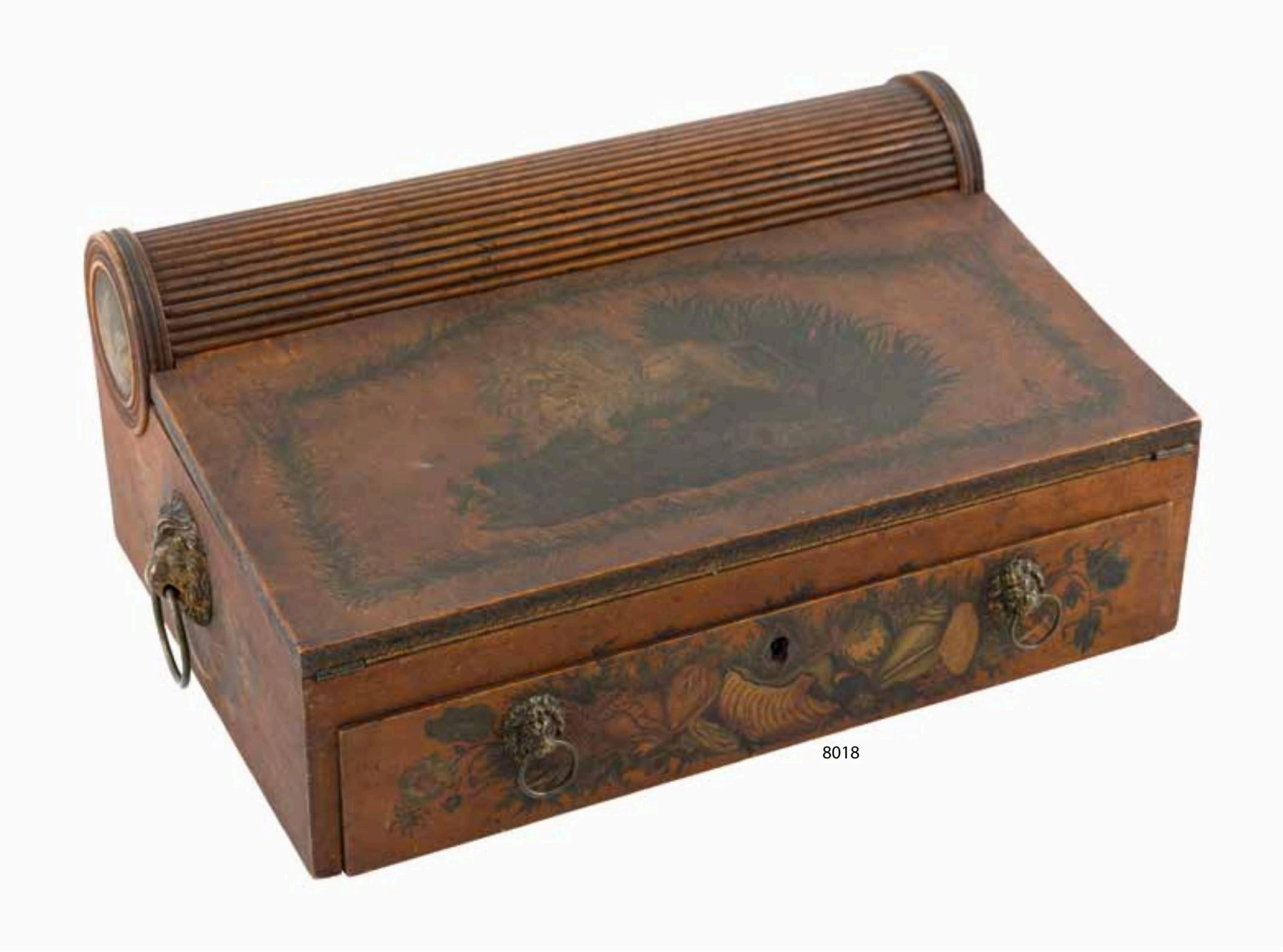

8017

In 1881 J.W. Fiske copyrighted the sulky weather vane design based on its version of the well-known trotter St. Julien. Harris & Company made a similar version with larger carriage wheels.

8017. **PARTIALLY GILDED COPPER HORSE AND SULKY WEATHER VANE**
New England, Late 19th Century
Realistically modeled, the rider with cap and whip and the horse with flowing mane and tail and appropriate tack. Good surface and patina. Apparently unmarked. Displayed on a contemporary black metal stand. Total height 22.25". Length 33.5". 5,000/10,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 5, 1993.

Reference:
A similar example is illustrated in ***The Art of the Weathervane*** *by Steve Miller (Atglen, Pa.: Schiffer Publishing, Ltd., 1984), p. 33.*



8018

8018. **VERY FINE SATINWOOD TAMBOUR PORTABLE DESK ATTRIBUTED TO JOHN AND THOMAS SEYMOUR, WITH PAINTED DECORATION ATTRIBUTED TO JOHN RITTO PENNIMAN**
Circa 1800-1810
Opening the single drawer at front activates the tambour roll top, revealing two lidded and two open compartments, and allowing the writing slant to hinge open. Brass lion's-mask ring pulls on drawer and at sides of case. Wonderful old dry surface with painted decoration of an alert lion lying in grasses on the lid, colorful seashells amidst greens and flowers on the drawer, a classical motif of a flaming torch, lyres and sheet music on one side the case, a similar motif but with a quiver of arrows, a trumpet and doves on the other side, and a seascape depicting three men hauling in a dory in advance of a storm on the rear panel. Boss ends of the tambour with painted medallions, one depicting an arising phoenix and the other a caduceus and a trident. Desk contains Sally Newhall's workbook, dated September 20, 1805, with her essay on Rome and other lessons inscribed in neat handwriting, as well as a mother-of-pearl gold-tipped fountain pen in a red velvet case, an inkwell, a carved ivory letter opener, pencil sketches of buildings by "H.W.W." dated 1854, and a mostly illegible note written in pencil. Height 6.5". Width 15". Depth 10". 20,000/40,000

Provenance:
David Wheatcroft, Marlboro, Massachusetts.
Marguerite Riordan, Stonington, Connecticut, February 3, 1997.

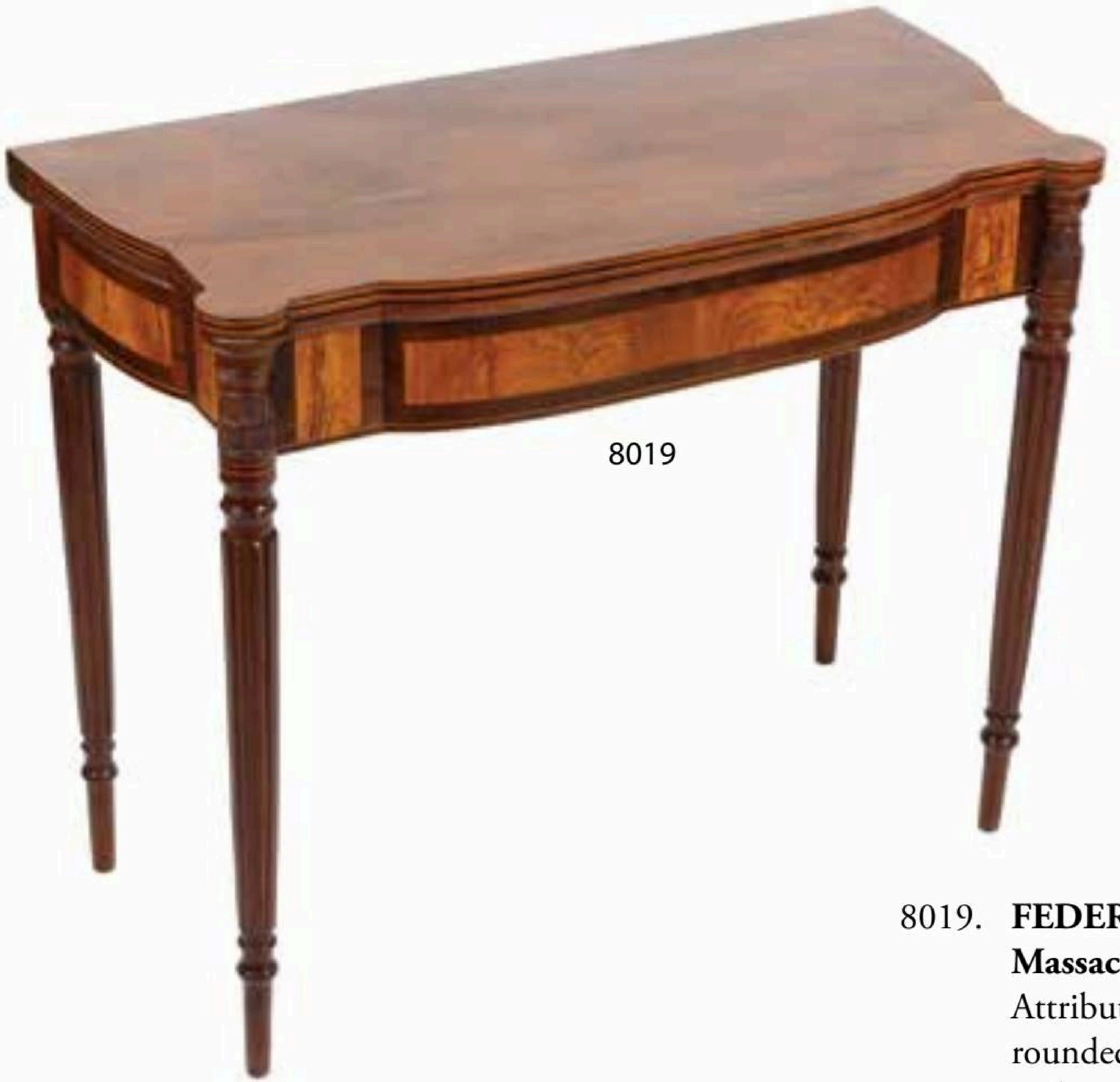
Reference:
The painted lion seen here is remarkably similar to one on a fireboard from the Bertram K. and Nina Fletcher Little Collection, illustrated in ***Little by Little: Six Decades of Collecting American Decorative Arts*** *by Nina Fletcher Little (N.Y.: E.P. Dutton, Inc., 1984), p. 105, no. 137, and sold at Sotheby's New York, January 29, 1994, Lot #432.*

An identical desk with painted decoration is illustrated in ***Essex County Furniture: Documented Treasures from Local Collections 1660-1860; A Catalogue of a Loan Exhibition June 22 to October 12, 1965*** *by Dean A. Fales, Jr. (Salem, Mass.: Essex Institute, 1965), no. 52.*

Nina Fletcher Little posited her fireboard, with a very similar lion as to the one seen here, was decorated by Harvey Dresser, circa 1820-1830, who owned the coaching inn in Charlton, Massachusetts, where the fireboard was found. Dean A. Fales, Jr. attributes the decoration on another nearly identical box to this to Hannah Crowninshield of Salem, circa 1814. Marguerite Riordan believed the box to have been decorated at a young women's academy, with some of the work done by a young student and some done by a teacher or master.

John Ritto Penniman (1782-1841) was a decorative painter, portraitist and illustrator around Boston and central Massachusetts from about 1800 to 1830. Beginning at a young age he was apprenticed to a decorative painter in Roxbury, where he is known to have painted a handful of clock faces for Simon and Aaron Willard. After opening his own shop in about 1803, he earned commissions from various clock and furniture makers of the area, including the Seymours. Notably, the M. and M. Karolik Collection of Eighteenth-Century American Arts at Boston's Museum of Fine Arts includes a Thomas Seymour commode with similar painted decoration of shells and leaves as this desk, the work done by Penniman as documented on a circa 1809 receipt. Penniman's diverse career also included teaching at Boston's first art academy and designing the official seal of Boston, but after enjoying years of success, his love of drinking brought on his downfall. He spent the last decade of his life paying off debts and in trouble with the law.

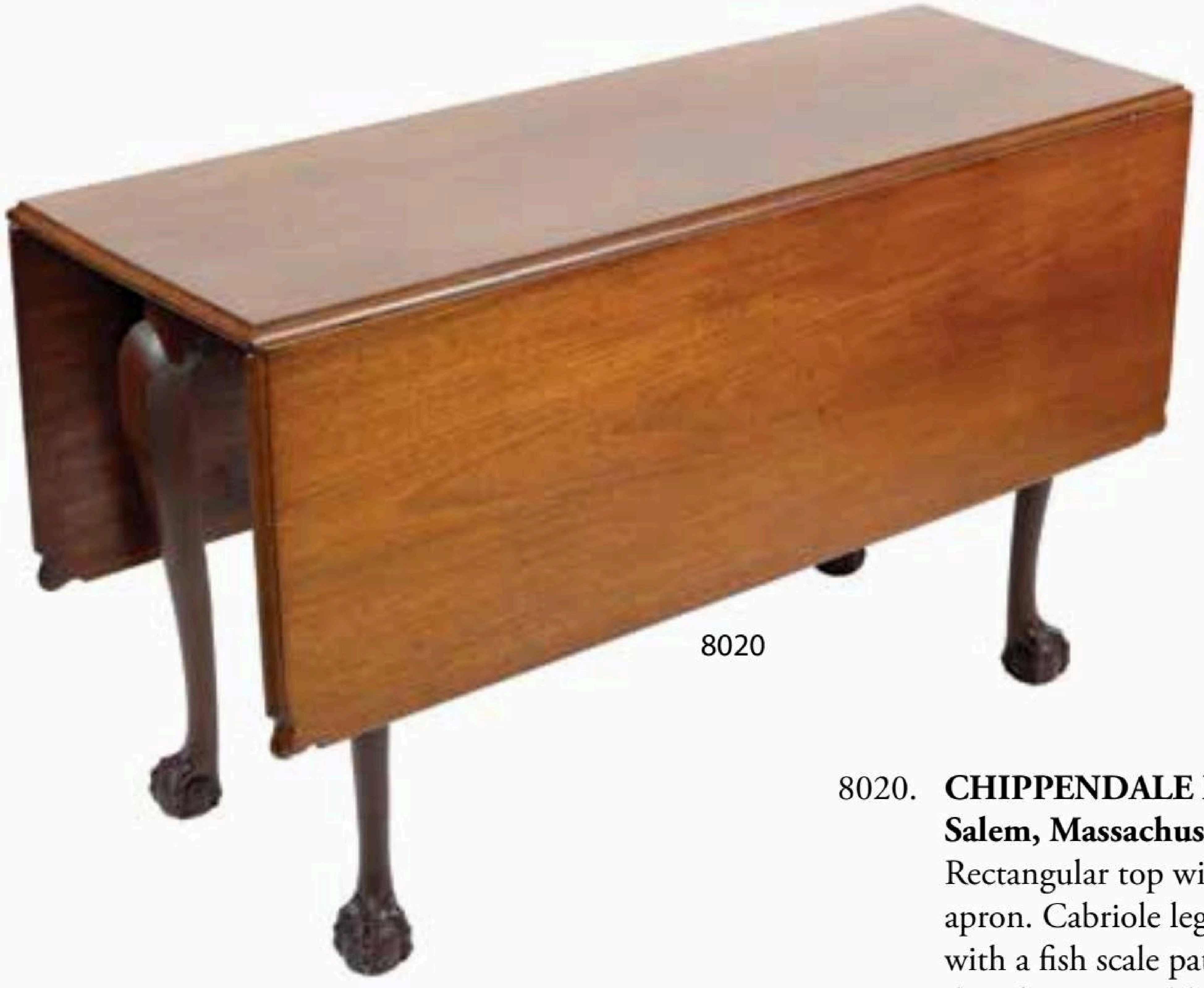
Whether the workmanship here was done by Penniman, a young lady under Penniman's or another master's tutelage, or someone entirely else, it is an unmistakably superb example of Federal Period ornamental painting.



8019

8019. **FEDERAL INLAID AND CARVED MAHOGANY CARD TABLE**
Massachusetts, Circa 1800
Attributed to Samuel McIntire of Salem. Shaped top with outset rounded corners and inlaid with light wood stringing sandwiching a mahogany band along the edge. Apron inlaid with light figured wood panels on front and sides. Turned, tapered and reeded legs, the tops with bands of relief-carved sheaves of wheat against a star-punched ground. Height 29.5". Width 34". Depth 17.75". 1,500/2,500

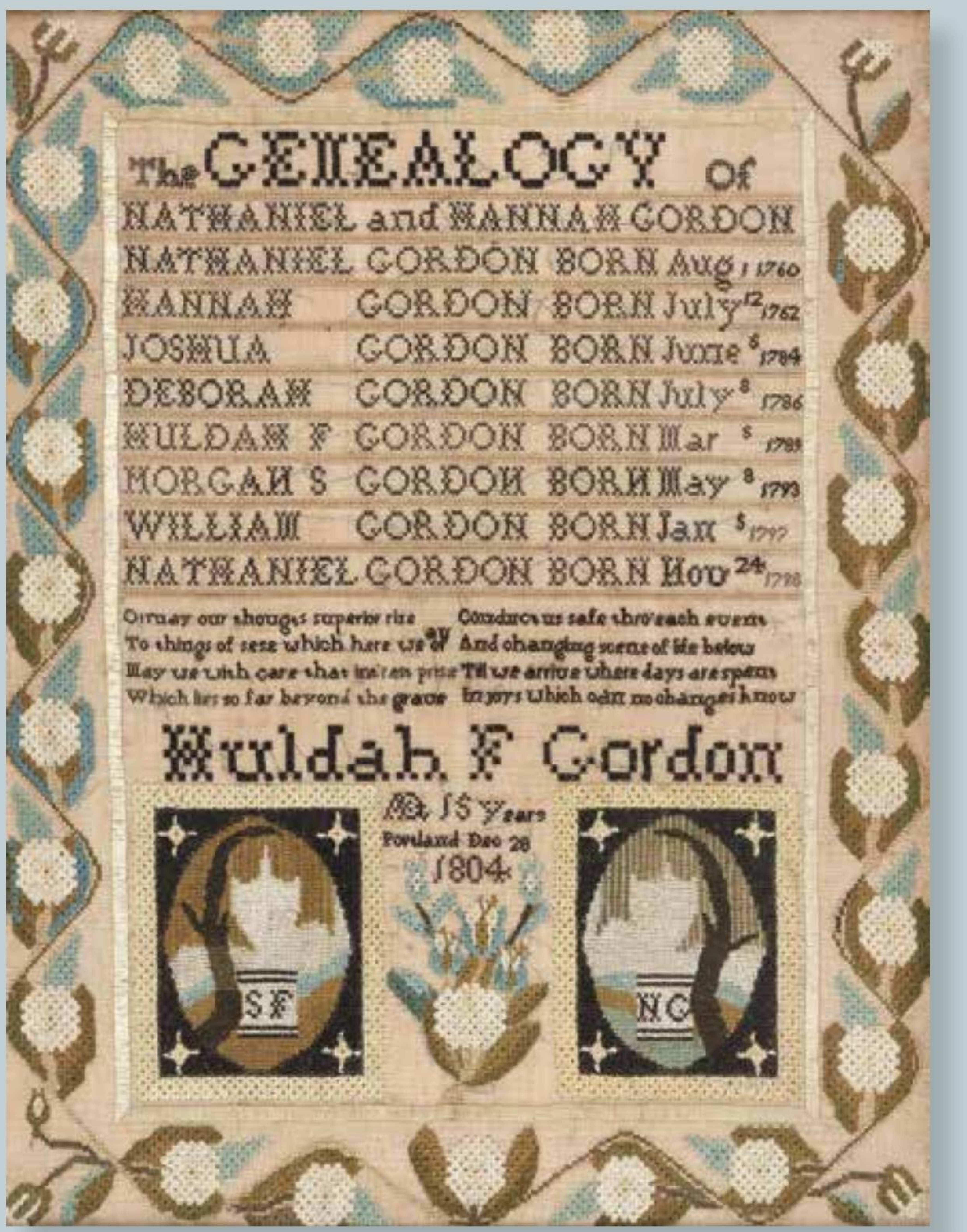
Provenance:
Descended through Mary Elizabeth Augusta of Augusta, Maine, and found in China, Maine.
Kaja Veilleux, Newcastle, Maine.



8020

8020. **CHIPPENDALE MAHOGANY DROP-LEAF TABLE**
Salem, Massachusetts, Circa 1770
Rectangular top with molded edge and spade-shaped corners. Shaped apron. Cabriole legs with pointed knees. Claw & ball feet, the balls with a fish scale pattern. Height 28.25". Length 16.5" plus two 16" drop leaves. Width 48.5". 1,500/2,500

Provenance:
Mansion House, Robbinston, Maine.
Kaja Veilleux, Newcastle, Maine, July 24, 1986.


The GENEALOGY of
NATHANIEL and HANNAH GORDON
NATHANIEL GORDON BORN Aug 1 1760
HANNAH GORDON BORN July 12 1762
JOSHUA GORDON BORN June 8 1784
DEBORAH GORDON BORN July 8 1786
HULDAH F GORDON BORN Mar 8 1789
MORGAN S GORDON BORN May 8 1793
WILLIAM GORDON BORN Jan 5 1797
NATHANIEL GORDON BORN Nov 24 1798
O may our thoughts superior rise
To things of sese which here we see
May we with care that imren prise
Which lies so far beyond the grave
Conduct us safe thro each event
And changing scene of life below
Till we arrive where days are spent
In joys which own no changes know
Huldah F Gordon
Ae 15 Years
Portland Dec 28
1804
SF
NG

8021

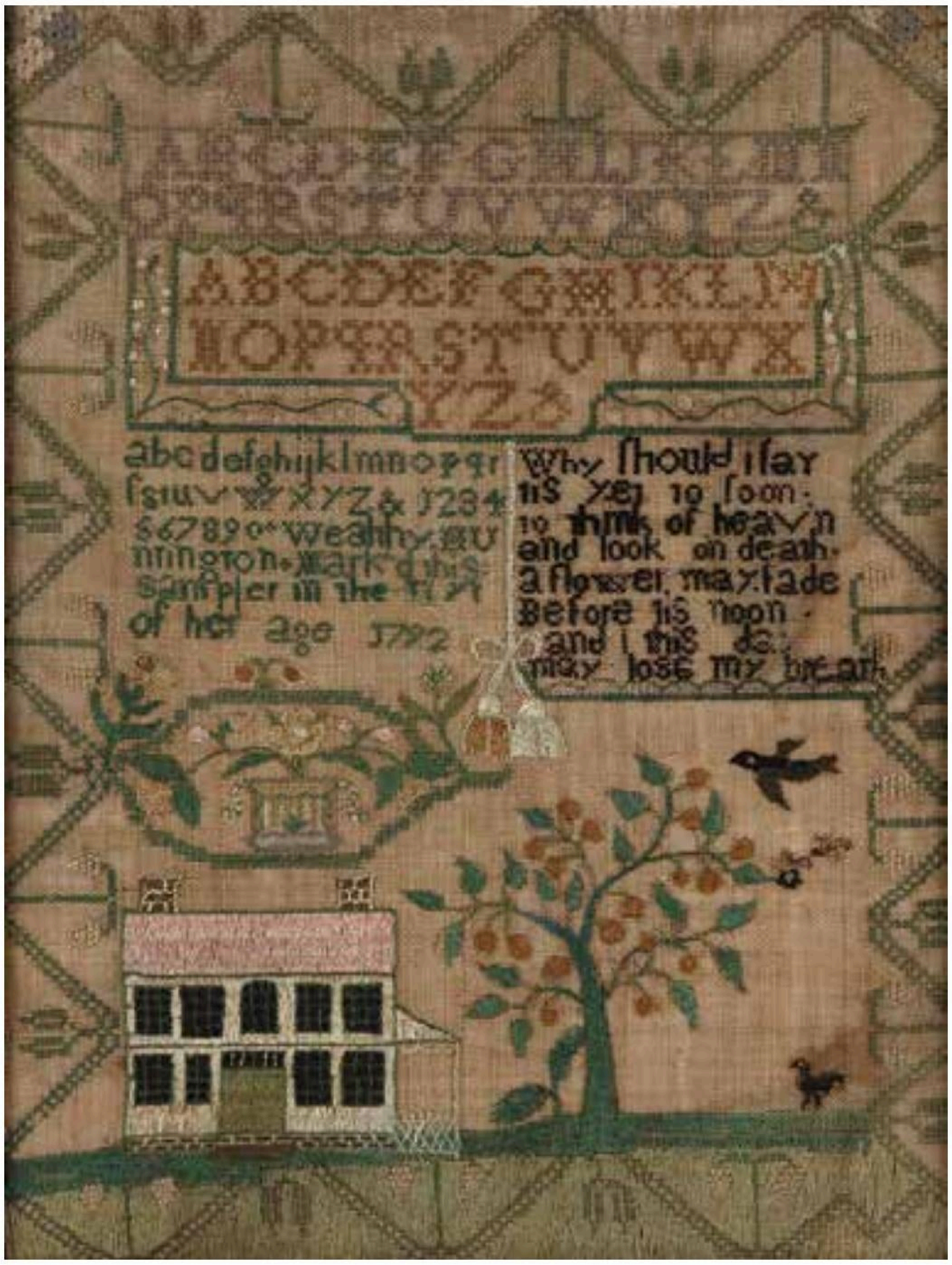
8021. **OUTSTANDING NEEDLEWORK FAMILY RECORD**
New England, Circa 1804
"The Genealogy of Nathaniel and Hannah Gordon" wrought by "Huldah F. Gordon Ae 15 Years Portland Dec 28 1804". Lists Nathaniel, born in 1760, Hannah, born in 1762, and their six children, born between 1784 and 1798. Lower half with verse, maker's inscription, floral bouquet and two memorial vignettes with weeping willows and monuments "SF" and "NG". Climbing rose vine border. Worked in silk on linen. 22.5" x 16.75" sight. Framed 26.25" x 20.75". 3,000/5,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 3, 1997.

Reference:
Girlhood Embroidery: American Samplers & Pictorial Needlework 1650-1850
by Betty Ring (N.Y.: Alfred A Knopf, 1993), Vol. 1, p. 249-251, with a similar example illustrated p. 250, fig. 286.

In the First Quarter of the 19th Century needlework genealogies were especially popular in Portland, Maine, which at the time was still part of Massachusetts. These samplers, like this example, are distinguished by their bold cross-stitched titles, queen-stitched rose head borders and solidly worked scenes.

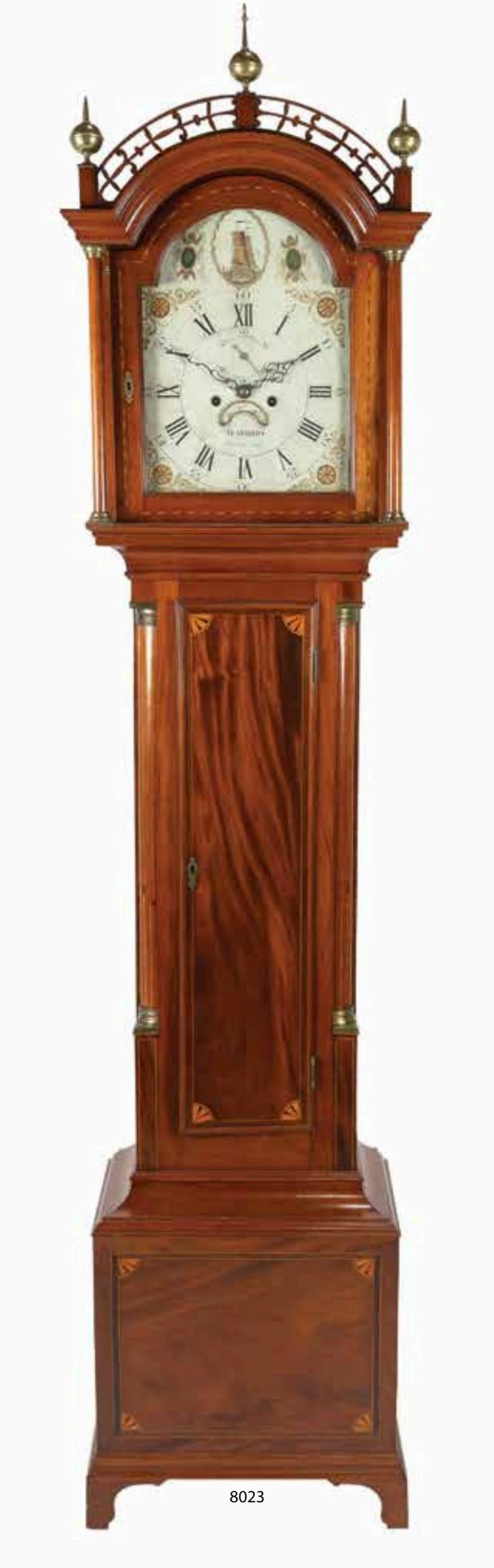
ABCDEFGHIJKLM
OPQRSTUVWXYZ &
ABCDEFGHIKLM
NOPQRSTUVWX
YZ&
abcdefghijklmnopqr
ſstuv w xyz & 1234
567890 Wealthy Bu
nnington Mark'd this
sampler in the 11th
of her age 1792
Why ſhould i ſay
tis yet to ſoon
to think of heav'n
and look on death
a flower may fade
before tis noon
and I this day
may loſe my breath


Why should i say
tis yes to soon.
to think of heavn
and look on death.
a flower may fade
Before tis noon.
and I this da
may lose my breath

8022

8022. **ESSEX COUNTY, MASSACHUSETTS NEEDLEWORK SAMPLER**
Probably Marblehead, Late 18th Century
Wrought by Wealthy Huntington and dated 1792. Upper half with rows of alphabets and numerals, the maker's inscription and verse "Why should I say tis yes too soon; to think of heavn[*sic*] and look on death, a flower may fade before tis noon and I this day may lose my breath". Text separated by tassels tied in a bow. Potted flower within a floral wreath below maker's inscription. Lower half with scene of a white farmhouse, an apple tree, a bird and a rooster. Flowering vine border. Worked in silk on linen. 15.25" x 11.5" sight. Framed 17.75" x 14". 3,000/5,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 3, 1997.

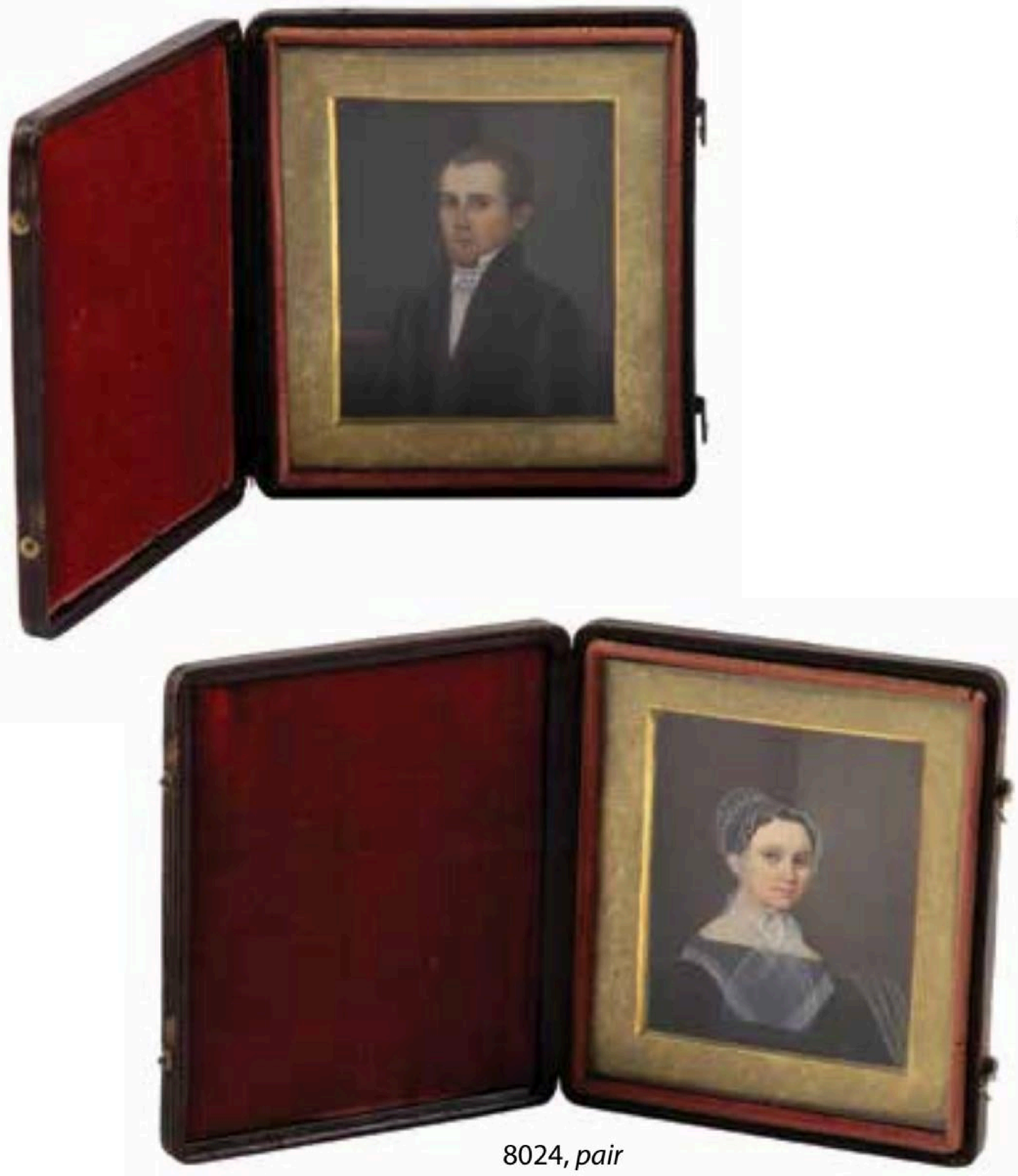


8023

8023. **DAVID WOOD FEDERAL TALL-CASE CLOCK**
Newburyport, Massachusetts, Circa 1800
Inlaid mahogany case. Bonnet with three brass ball and steeple finials on plinths, elaborately pierced fretwork, an arched dial door bordered with patterned line inlay, and brass-capped full columns. Trunk with a molded pendulum door and inlaid and brass-capped quarter columns. Pendulum door and base section with string and quarter-fan inlay. Bracket feet. White-painted face with a gunship medallion in lunette, gilt spandrels, a Roman numeral hour ring, an Arabic numeral seconds ring and subsidiary seconds and calendar dials. Signed "D Wood Newbury-port". Height 90". Width 19". Depth 9.75". 10,000/15,000

Provenance:
Deaccessioned by Historic Deerfield, Deerfield, Massachusetts.
Marguerite Riordan, Stonington, Connecticut, September 26, 1988.

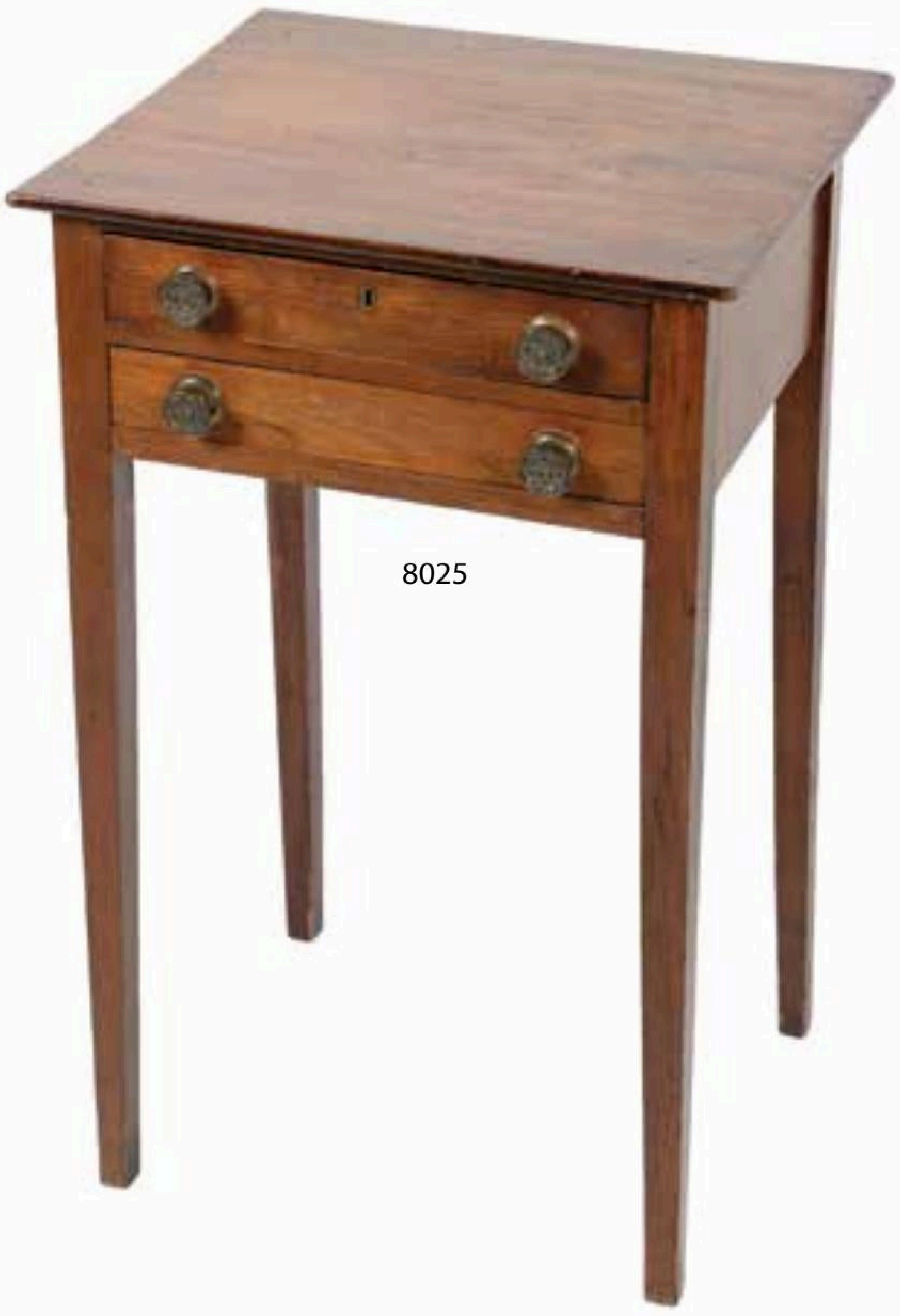
Reference:
***The Furniture of Historic Deerfield** by Dean A. Fales, Jr. (N.Y.: 1976), p. 262, fig. 511.*



8024, *pair*

8024. **AMERICAN SCHOOL**
19th Century
Pair of portrait miniatures on ivory of a lady and a gentleman, believed to be a Quaker couple. Posed on the same sofa in the corner of a dark room. Lady in a gossamer bonnet and shawl and a brown dress, with a dark gray cloak draped over the sofa behind her. Gentleman in a black jacket. Simple sketch of a woman's face with center-parted hair on reverse of gentleman's portrait. Fitted in their original leather cases labeled "Made at Smith's, No. 2, Milk St., Opposite Old South, Boston". Watercolors, 2.875" x 2.25" sight. Cases 4.5" x 4".
3,000/5,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 11, 1991.



8025

8025. **FEDERAL MAHOGANY TWO-DRAWER STAND**
Newburyport, Massachusetts, Circa 1790
Overhanging top. Upper drawer interior with molded dividers. Square tapered legs. Pine secondary woods. Height 28.25". Width 17.5". Depth 15.5".
800/1,200

Provenance:
Marguerite Riordan, Stonington, Connecticut, September 25, 1997.

8026. **EDWARD HICKS**

Pennsylvania, 1780-1849

“Peaceable Kingdom” with Rhymed Borders, circa 1825. Depicts an ox and other animals observing a diaphanously clad Divine Child holding a branch and petting a lion in a distinctly American yet Edenic landscape. In the background William Penn is negotiating his storied treaty with the Lenni Lenape tribe under the shade of an elm tree. Bordered with “The wolf did with the lamkin dwell in peace His grim carniv'rous passion there did cease, The leopard with the harmless kid laid down And not one savage beast was seen to frown, The lion with the fatling on did move A little child was leading them in love, When the great Penn his famous treaty made With indian chiefs beneath the elm-tree’s shade.”. Each corner block with a dove, a recumbent lamb and banners “Innocence”, “Meekness” and “Liberty” in English, French, Latin and Greek. Inscribed verso “Edw Hicks painter for his dear coursin [*sic*] Mary W. Hicks, New York” and stamped for canvas maker Sam Conrad (not currently visible but photographed prior to lining in October 1964). Oil on canvas, 30” x 36”. Framed 32" x 38". 600,000/900,000

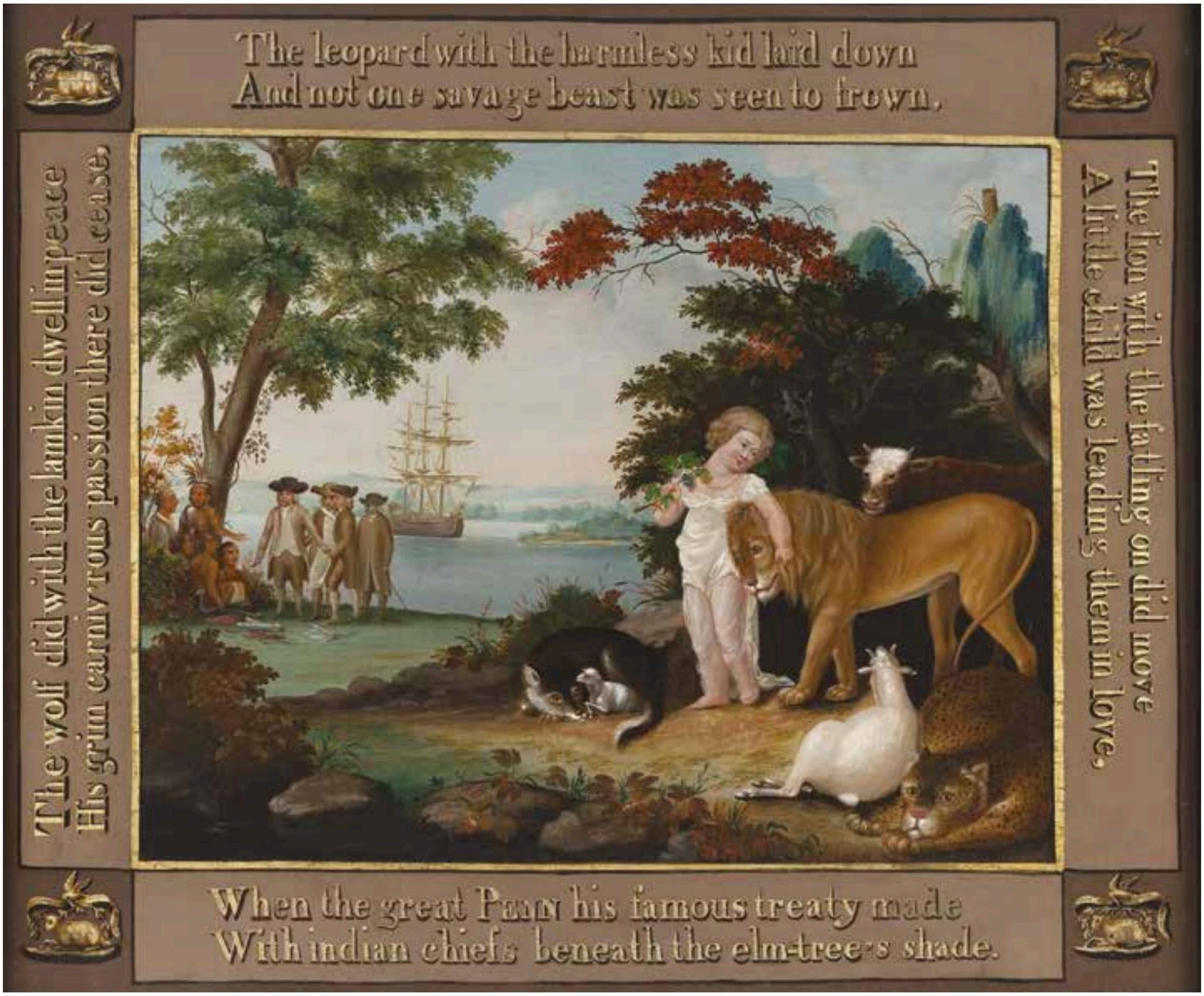
There are 62 versions of this iconic image painted by Edward Hicks, a Quaker artist trained as a sign painter. (He also painted 14 versions of “Penn’s Treaty”.) This work, which shows the child with animals in the foreground, William Penn and the American Natives in the distance, and retains its original rhyming border, is one of 13 in the early group of “Peaceable Kingdoms” as classified by Carolyn J. Weekley. It is in a remarkable state of preservation and has a history of ownership in the artist's family until it was acquired by collector Eddy Nicholson.

The record price for the subject was achieved in 2006 when “The Peaceable Kingdom with the Leopard of Serenity” was sold for $9.6 million at Sotheby's New York. That work, one of the later examples, was owned by collector Ralph Esmerian and was a promised gift to the Museum of American Folk Art prior to its sale. A handful of other examples have sold publicly and privately over the past ten years. This one is closest in date to a version sold privately for Randolph College by Christie's for just over $3 million. The Randolph College painting has not survived in nearly the same condition as this example and is slightly smaller in scale.

It is important to note most “Peaceable Kingdoms” are now in public collections or in private collections that are slated for institution accession. This painting is one of the last great works still in private hands.

According to legend, Chief Tamanend of the Lenape told Penn “We will live in love with William Penn and his children as long as the creeks and rivers run, and while the sun, moon and stars endure.” Hicks echoes this promise in this Peaceable Kingdom -- “A little child was leading them in love” -- a sentiment that still comforts and inspires and remains timelessly relevant 200 years later.

(continued)


The leopard with the harmless kid laid down
And not one savage beast was seen to frown.
The lion with the fatling on did move
A little child was leading them in love.
When the great Penn his famous treaty made
With indian chiefs beneath the elm-tree-s shade.
The wolf did with the lambkin dwell in peace
His grim carnivrous passion there did cease.

8026

8026. **EDWARD HICKS**
Pennsylvania, 1780-1849
"Peaceable Kingdom" with Rhymed Borders, circa 1825

Provenance:
The artist to his cousin Mary W. Hicks, wife of Hicksite Quaker Edward Lawrence of Lawrence, Long Island, New York, thence by descent to:
Hortense Howland Dixon, great-granddaughter of Edward Lawrence, of Lawrence, New York and Old Lyme, Connecticut; thence to Penelope Dixon Randolph, granddaughter of Hortense Howland Dixon, Manchester, Massachusetts.
Eddy Nicholson, Hampton, New Hampshire, December 12, 1986.
Marguerite Riordan, Stonington, Connecticut, 1990.
Acquired from Marguerite Riordan, February 11, 1991.

Accompanied by a photocopy of an August 16, 1990 letter from Penelope D. Randolph providing her personal recollections of the painting and its provenance within her family until she sold it to Eddy Nicholson in 1986.

Exhibited:
Andrew Crispo Gallery, New York: "Edward Hicks: A Gentle Spirit", May 16-June 28, 1975.
Museum of Fine Arts, Boston, 1980.

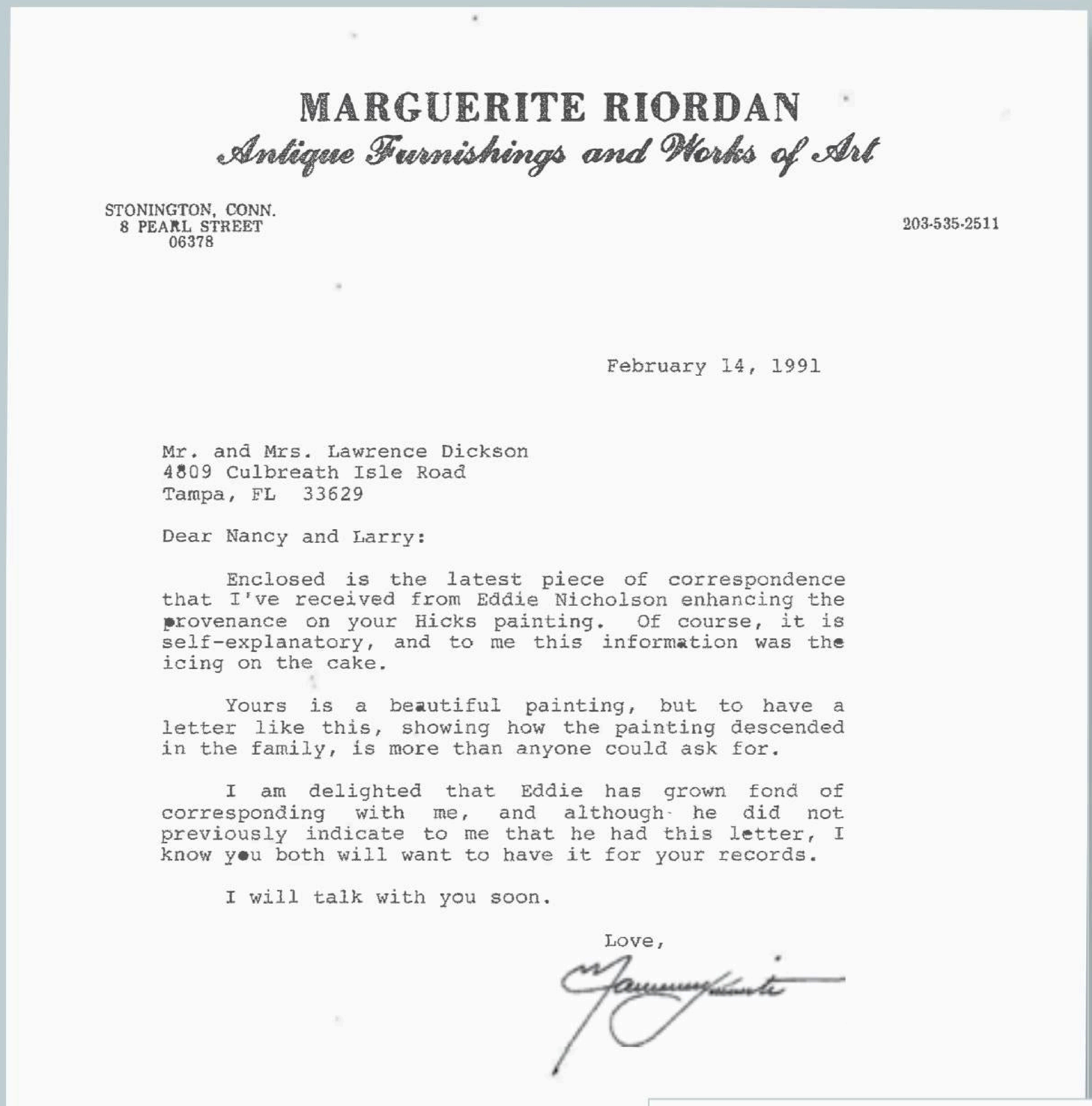
Reference:
***Edward Hicks: His "Peaceable Kingdoms" and Other Paintings** by Eleanor Price Mather and Dorothy Canning Miller (East Brunswick, N.J.: Associated University Presses, Inc., 1983), p. 101, plate no. 8.*
***Edward Hicks: His Life and Art** by Alice Ford (N.Y.: Abbeville Press, 1985), p. 58-61.*
***The Kingdoms of Edward Hicks** by Carolyn J. Weekley (N.Y.: Abby Aldrich Rockefeller Folk Art Center, et al, 1999), plate 97.*

Illustrated:
"The Winter Antiques Show - More Beautiful, More Drama" by Lita Solis-Cohen, Maine Antique Digest, *March 1991. The caption notes the painting is being viewed in Marguerite Riordan's booth by Marilyn Quayle, wife of then-Vice President Dan Quayle.*

Condition note:
This work was conserved in 1964 by Carolyn and Sheldon Keck, founders of the Conservation Center of the Institute of Fine Arts at New York University, and was the subject of a careful condition examination in 2012 by Tom Yost of Yost Conservation, Oxford, Connecticut. The work was found to be in pristine condition. Photocopies of Yost's report are included with the lot.

(continued)

The leopard with the harmless kid laid down
And not one savage beast was seen to frown.
The lion with the fatling on did move
A little child was leading them in love.
When the great PENN his famous treaty made
With indian chiefs beneath the elm-tree's shade.
The wolf did with the lambkin dwell in peace
His grim carnivorous passion there did cease.



MARGUERITE RIORDAN
Antique Furnishings and Works of Art

STONINGTON, CONN.
8 PEARL STREET
06378

203-535-2511

February 14, 1991

Mr. and Mrs. Lawrence Dickson
4809 Culbreath Isle Road
Tampa, FL 33629

Dear Nancy and Larry:

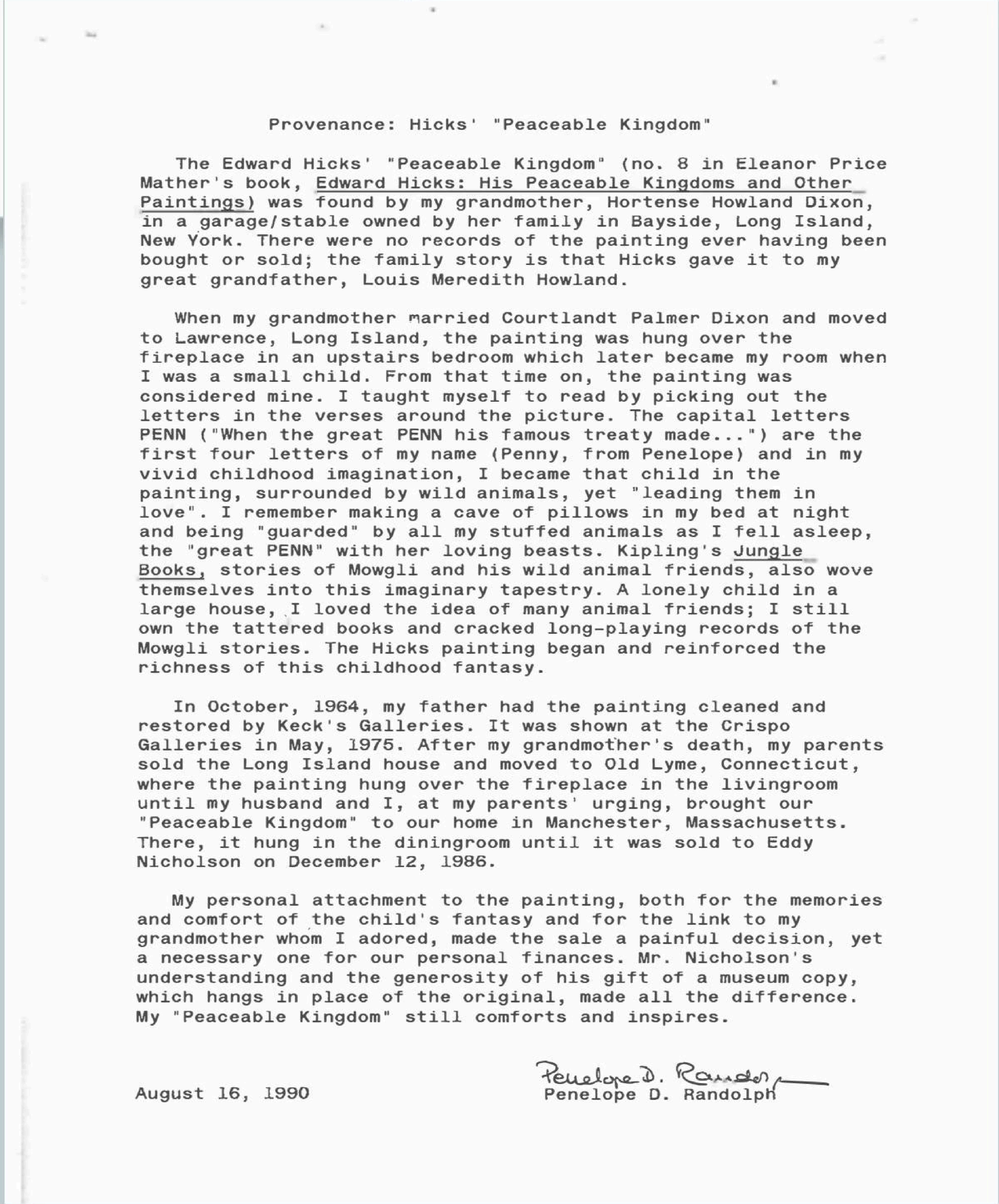
Enclosed is the latest piece of correspondence that I've received from Eddie Nicholson enhancing the provenance on your Hicks painting. Of course, it is self-explanatory, and to me this information was the icing on the cake.

Yours is a beautiful painting, but to have a letter like this, showing how the painting descended in the family, is more than anyone could ask for.

I am delighted that Eddie has grown fond of corresponding with me, and although he did not previously indicate to me that he had this letter, I know you both will want to have it for your records.

I will talk with you soon.

Love,



Provenance: Hicks' "Peaceable Kingdom"

The Edward Hicks' "Peaceable Kingdom" (no. 8 in Eleanor Price Mather's book, Edward Hicks: His Peaceable Kingdoms and Other Paintings) was found by my grandmother, Hortense Howland Dixon, in a garage/stable owned by her family in Bayside, Long Island, New York. There were no records of the painting ever having been bought or sold; the family story is that Hicks gave it to my great grandfather, Louis Meredith Howland.

When my grandmother married Courtlandt Palmer Dixon and moved to Lawrence, Long Island, the painting was hung over the fireplace in an upstairs bedroom which later became my room when I was a small child. From that time on, the painting was considered mine. I taught myself to read by picking out the letters in the verses around the picture. The capital letters PENN ("When the great PENN his famous treaty made...") are the first four letters of my name (Penny, from Penelope) and in my vivid childhood imagination, I became that child in the painting, surrounded by wild animals, yet "leading them in love". I remember making a cave of pillows in my bed at night and being "guarded" by all my stuffed animals as I fell asleep, the "great PENN" with her loving beasts. Kipling's Jungle Books, stories of Mowgli and his wild animal friends, also wove themselves into this imaginary tapestry. A lonely child in a large house, I loved the idea of many animal friends; I still own the tattered books and cracked long-playing records of the Mowgli stories. The Hicks painting began and reinforced the richness of this childhood fantasy.

In October, 1964, my father had the painting cleaned and restored by Keck's Galleries. It was shown at the Crispo Galleries in May, 1975. After my grandmother's death, my parents sold the Long Island house and moved to Old Lyme, Connecticut, where the painting hung over the fireplace in the livingroom until my husband and I, at my parents' urging, brought our "Peaceable Kingdom" to our home in Manchester, Massachusetts. There, it hung in the diningroom until it was sold to Eddy Nicholson on December 12, 1986.

My personal attachment to the painting, both for the memories and comfort of the child's fantasy and for the link to my grandmother whom I adored, made the sale a painful decision, yet a necessary one for our personal finances. Mr. Nicholson's understanding and the generosity of his gift of a museum copy, which hangs in place of the original, made all the difference. My "Peaceable Kingdom" still comforts and inspires.

Penelope D. Randolph

August 16, 1990
Penelope D. Randolph

(continued)

What draws us to the Peaceable Kingdom?

The answer may vary. As Edward Hicks changed with the passage of years, so, too, did his masterpiece. The early idyllic scenes are charmingly calm, packed with beautiful landscape elements and quiet motifs of harmony. The later Kingdoms are delightfully hectic, filling the canvas, packing in more and more animals in a chaotic menagerie. Each new Peaceable Kingdom reinvented the concept in some way. The final works in the series are more quiet and diminutive; the animals lie in repose near the bottom of the canvas, joined by the children. The sense of tranquility from his earliest Kingdoms is restored, coming full circle. One might, therefore, be drawn to a particular period, or simply admire the astonishing range that the artist realized from a single subject.

Despite this variety, six symbolic figures appear in every single Peaceable Kingdom. They are drawn from the Biblical prophecy of Isaiah, which Hicks has hand-lettered in the border of this painting. The wolf and lamb are cozily snuggled together; the leopard and goat are at ease in each other's company; and the placid cow stands beside the loving, respectful lion, which acts as a tame guardian for the child. Later, as Hicks's creative ambition grew and flourished, many more creatures and children would join the group, but this came at the cost of muddying the visual clarity of the metaphor. The earlier variations, such as the present composition, have only the quintessential elements, letting Hicks's original message shine through.

This particular Kingdom dates to that early phase of Hicks's series. Among that group, it stands out. It surpasses the expected charms of folk art styles to offer an astonishingly sophisticated version of the "Divine Child", as Hicks's central child figure is known. Marguerite Riordan described this as "the outstanding Peaceable Kingdom" for good reason. In subject matter, technique and condition, it is one of the finest Kingdoms to ever come available for sale. Alice Ford, renowned for her scholarship on Hicks, also thought it unusually good. She wrote, "For [the child's] exceptional grace, executed by Hicks with quite unusual success, he was indebted to a fortunate choice of models ..." and compared the delicate figure to the drapery of ancient Greco-Roman sculpture.

In the background, Hicks depicts the native Lenape people making their truce with William Penn, the renowned Quaker. This scene was famously portrayed by Benjamin West, in one of his masterpieces, and was simplified to its essentials by Hicks, repeated over and over throughout the Kingdoms. The Penn-Lenape peace treaty, like so many of the consistent motifs, was a preoccupation for the deeply spiritual Hicks. These recurring scenes and designs, which he constantly reinvented, must have spoken to him, as the Kingdoms speak to us. He has even immortalized it in verse, writing in the painted border: "When the great PENN his famous treaty made, With indian chiefs beneath the elm-tree's shade.".

An especially touching story regarding that inscription is relayed in a letter by Hicks family descendant Penelope D. Randolph. This painting hung in her room as a small girl growing up. "... I taught myself to read by picking out the letters in the verses around the picture. The capital letters PENN ('When the great PENN his famous treaty made ...') are the first four letters of my name (Penny, from Penelope) and in my vivid childhood imagination, I became that child in the painting, surrounded by wild animals, yet 'leading them in love'. I remember making a cave of pillows in my bed at night and being 'guarded' by all my stuffed animals as I fell asleep, the 'great PENN' with her loving beasts.".

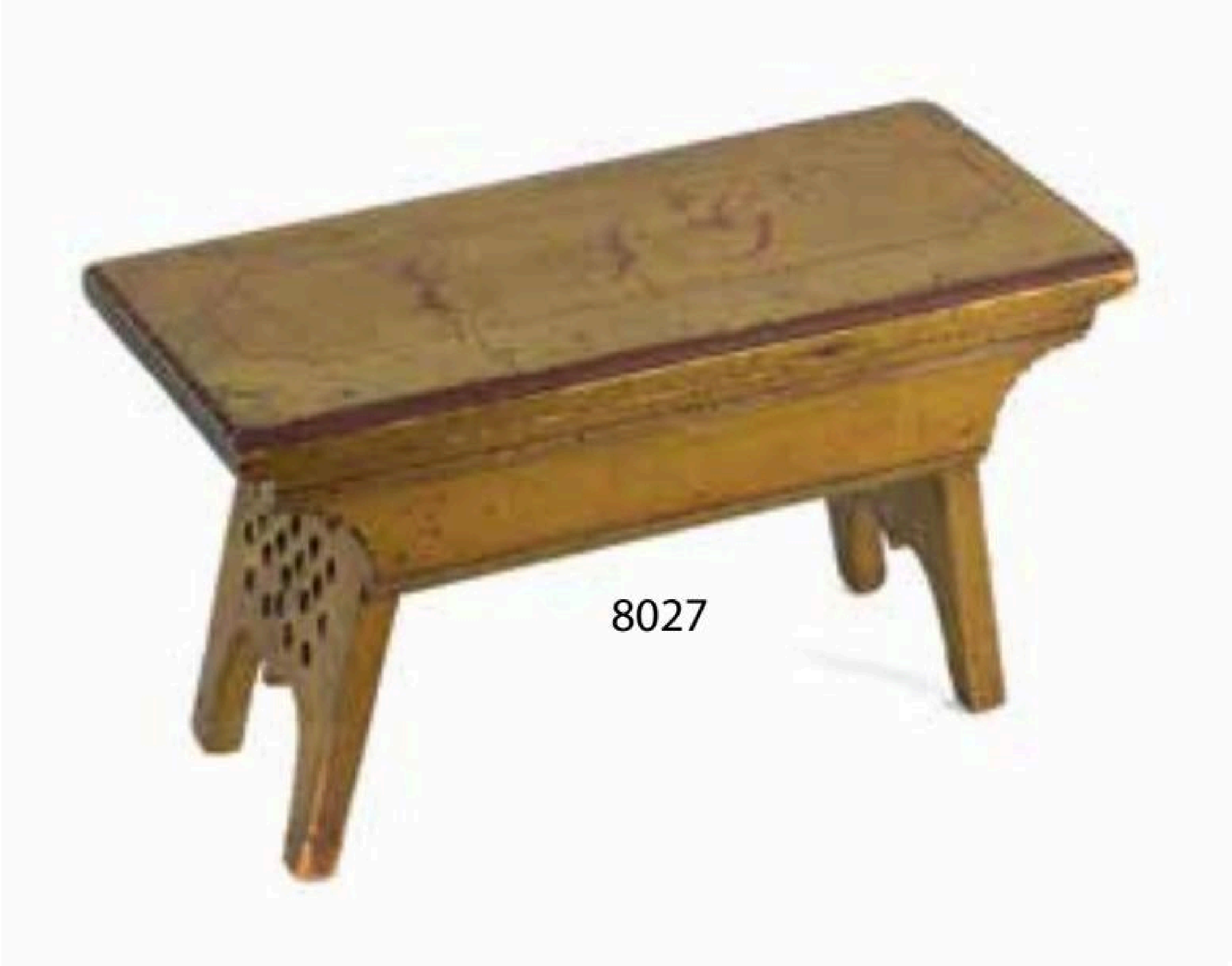
It is easy to place this painting in the Hicks timeline. Only one other exactly similar Kingdom is known to us: the first solidly dated version, which is inscribed 1826 in Hicks's own hand. Ours was sent to his "dear cousin" Mary W. Hicks, while the 1826 work was painted for "Dear Cousin Sarah". (For this gift, Edward's grateful cousin Silas, husband of the aforementioned Sarah, sent the artist $100!) The two works might even have been painted consecutively. Sarah's copy of the Kingdom lacks several details seen here in Mary's version, like the towering ship, and the gracefully touching tree branches that form an arch, a motif that appears in a few other Kingdoms. Might Hicks have intended it as a metaphor of extending a branch of peace? Or was he just experimenting with composition? Despite all we know about Hicks, the inner workings of his creative process are still unknown. Perhaps that is part of the fun of the Peaceable Kingdoms: deciphering what it all means.

Although he was a professional ornamental painter, Hicks's surviving account books do not mention the Peaceable Kingdom series. Silas's gift of $100 suggests Hicks could have found financial success with his Kingdoms if he desired. But Hicks's passion for easel paintings conflicted with conventional Quaker sensibilities, which discouraged frivolity. This was exacerbated by the Quaker schisms in which Edward was embroiled by proxy, supporting his controversial cousin Elias. Consequently, unlike the affectionate, amiable early Kingdoms, a sense of tension pervades the subsequent Kingdoms, reflecting conflict and, eventually, grief. But the Peaceable Kingdom series continued onward all the same. It was a throughline in Hicks's remarkable life until the very end.

The dozens of resulting masterworks -- no two exactly alike -- represent the overflowing creative outbursts of a man, gifted and conflicted, who painted for self-expression and so much more. They were given to family and loved ones, compelled by principle and an overpowering yearning to create. The humble Hicks could not have imagined his work would be so unanimously revered; but he might be glad to know how far his message has spread.

Lot essay courtesy of Emily C. Esser, American Folk Art Specialist
and webmaster of www.paintingsworthlookingat.com

The lion with the fatling on did move
A little child was leading them in love,

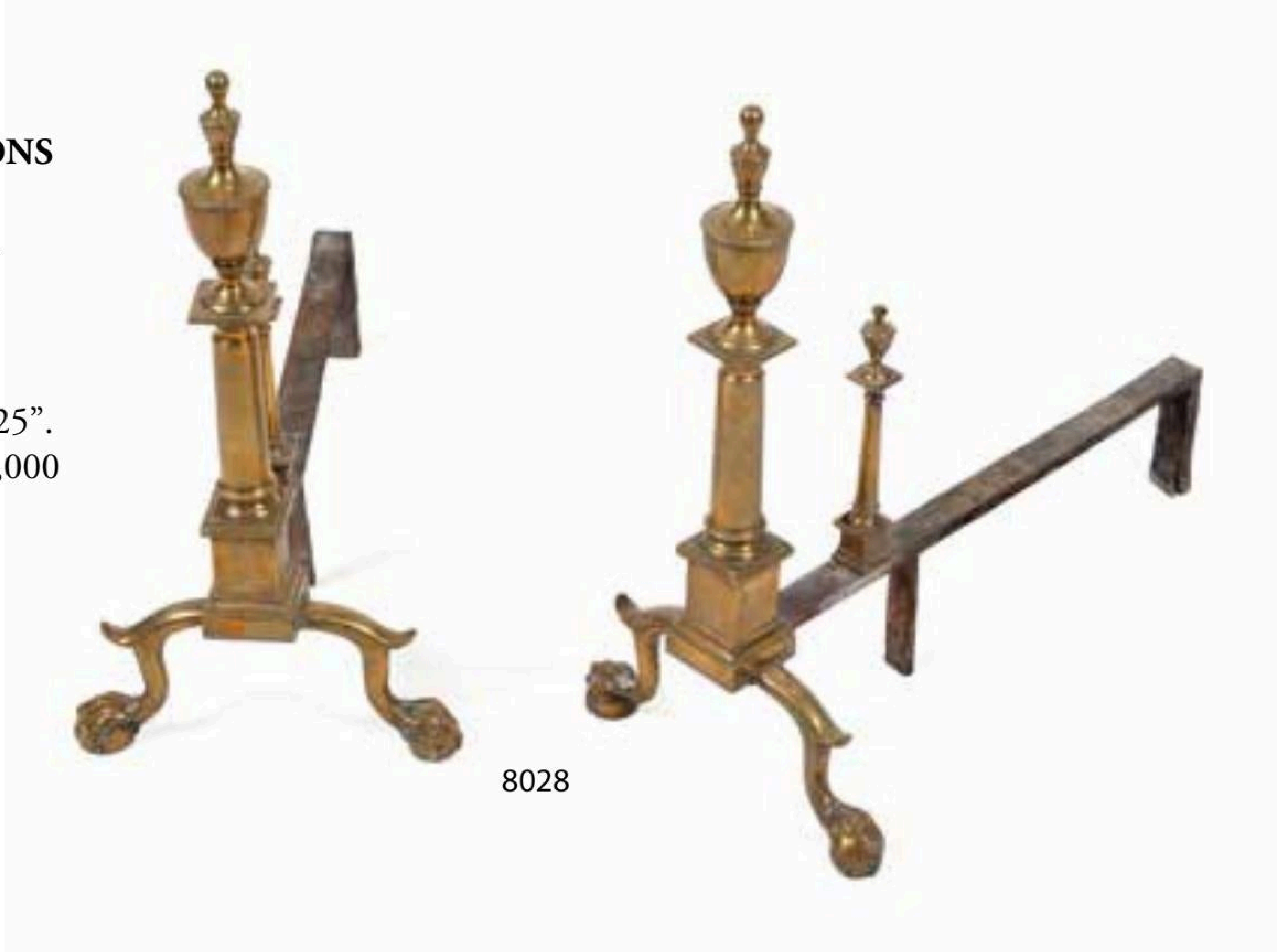

8027

8027. **PAINT-DECORATED FOOTSTOOL**
Probably Pennsylvania, 19th Century
Yellow grained ground with red script "EJG" on top, and red and black trim on perimeters. Chip-carved detailing on most edges. Ends with punched circle design and lobed cut-out. Height 10". Length 17.5".
1,500/2,500

Provenance:
Courcier & Wilkins, Austerlitz, New York.

8028. **PAIR OF CHIPPENDALE BRASS ANDIRONS**
Probably Philadelphia, Circa 1790
Urn-form finials with finely beaded decoration. Tapering monumental shafts, the bases with matching beading and engraved floral design. Arched spurred legs end in claw & ball feet. Matching log guards. Heights 21". Depths 21.25".
500/1,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 5, 1988.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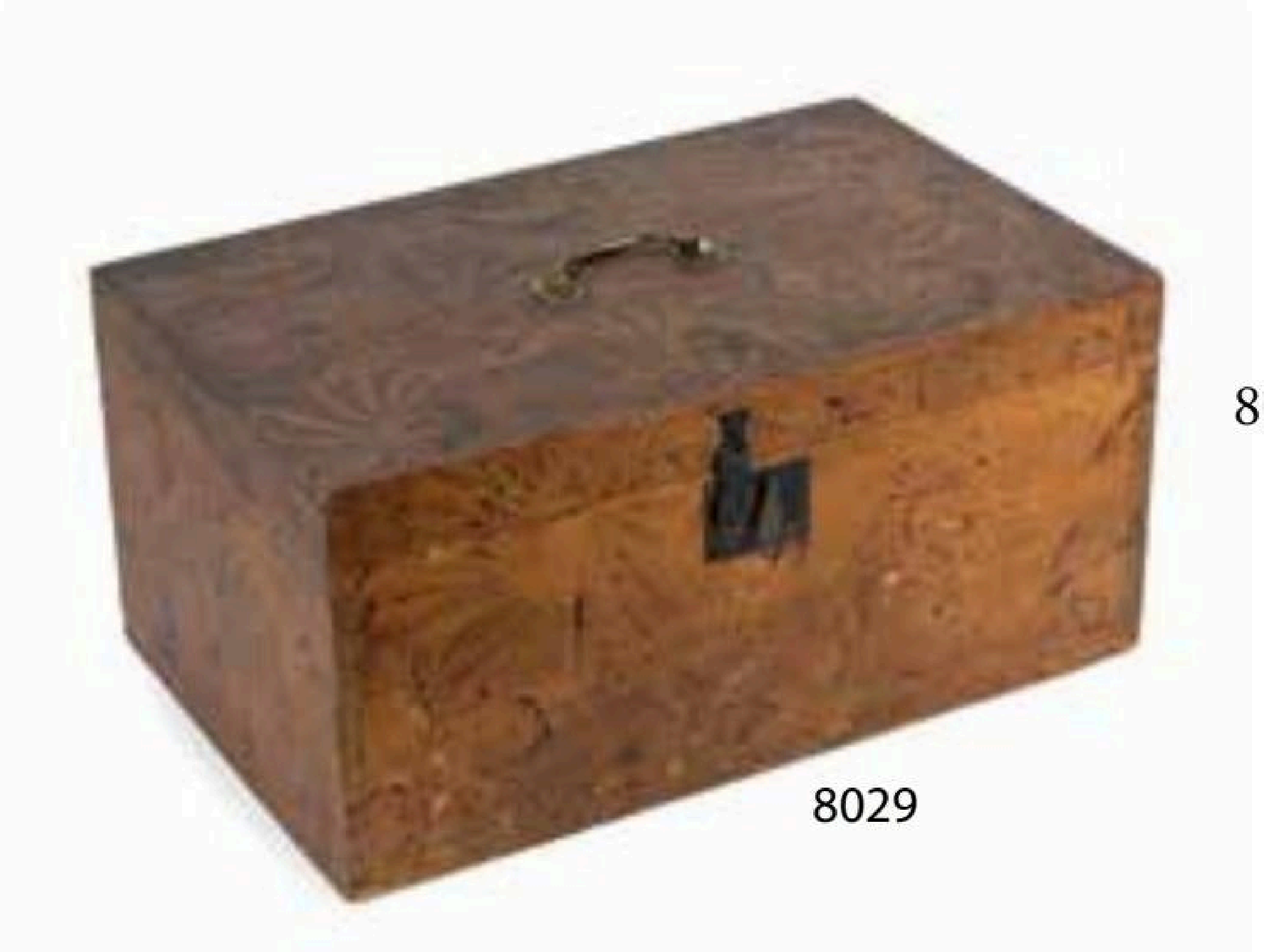
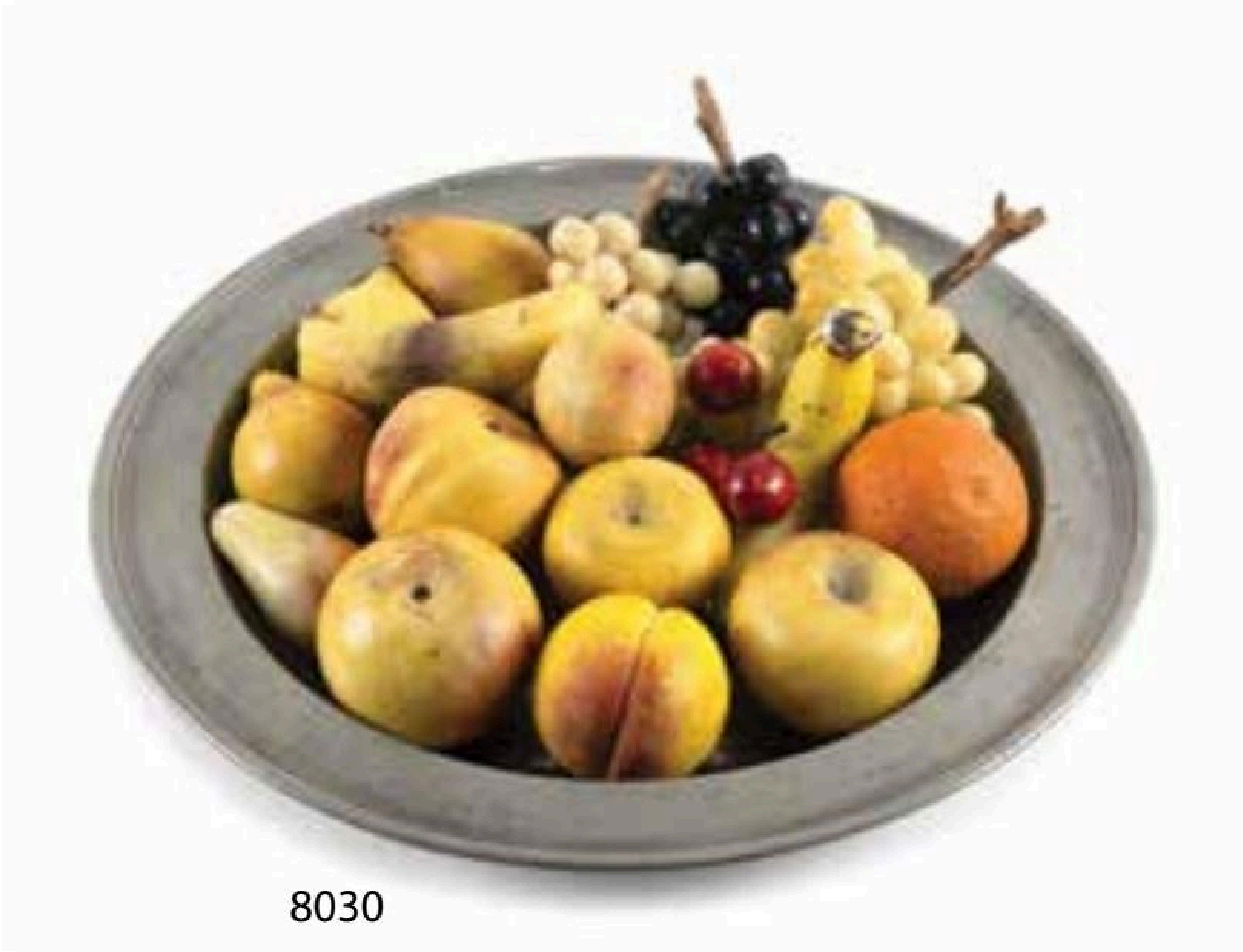
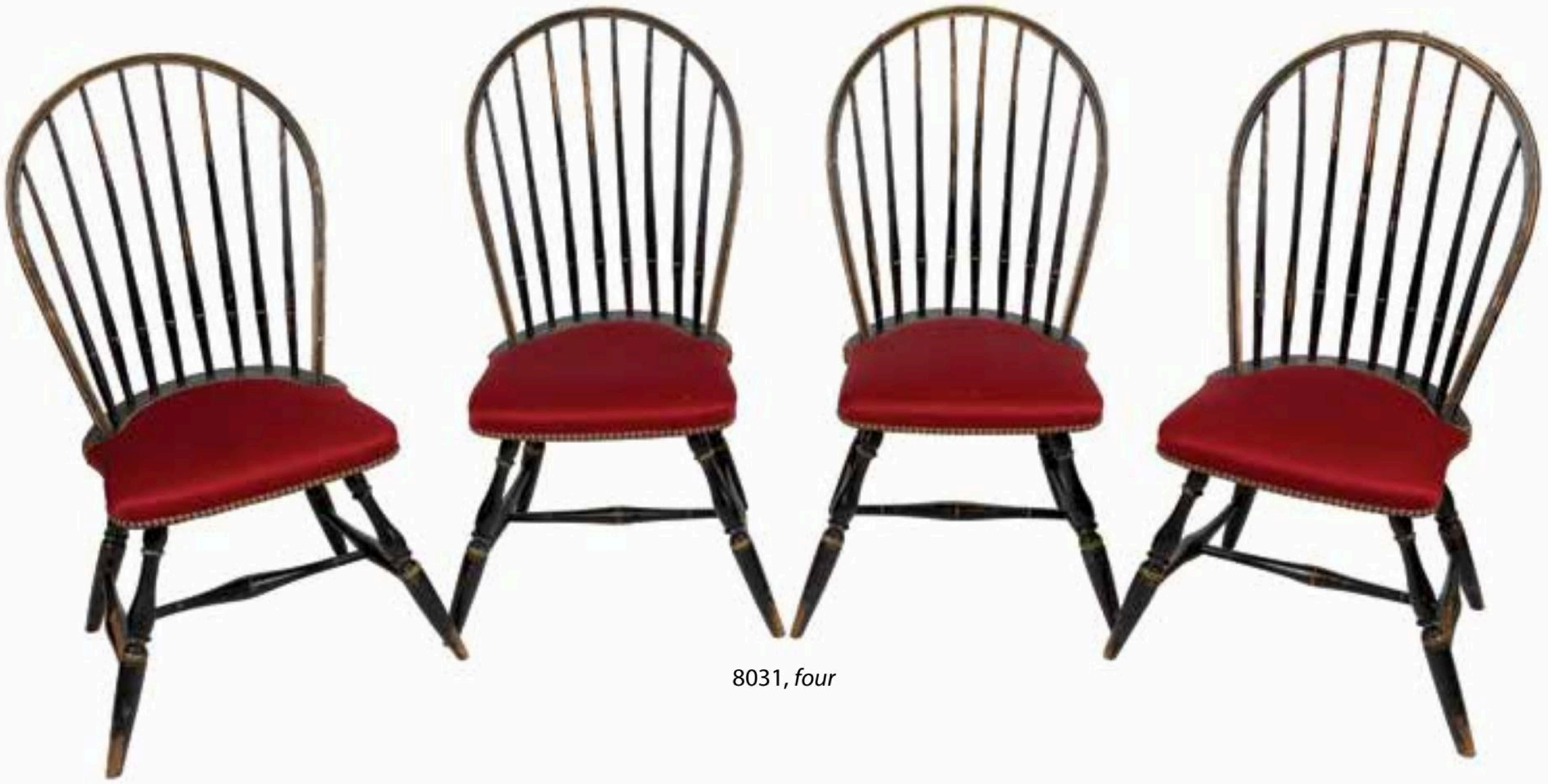

8029

8029. **SPONGE-PAINTED PINE DOCUMENT BOX**
19th Century
Brass bail handle on lid. Unusual iron locking mechanism at front. Height 7.5". Width 16". Depth 10". 500/1,000

8030. **STEPHEN COX PEWTER PLATTER CONTAINING A COLLECTION OF STONE FRUIT**
Platter marked on underside, twice for Stephen Cox (Bristol, England, active 1734-1754). Stone fruit includes cherries, grapes, apples, pears, an orange, bananas and peaches, totaling 18 pieces. Platter diameter 16.5".
400/800

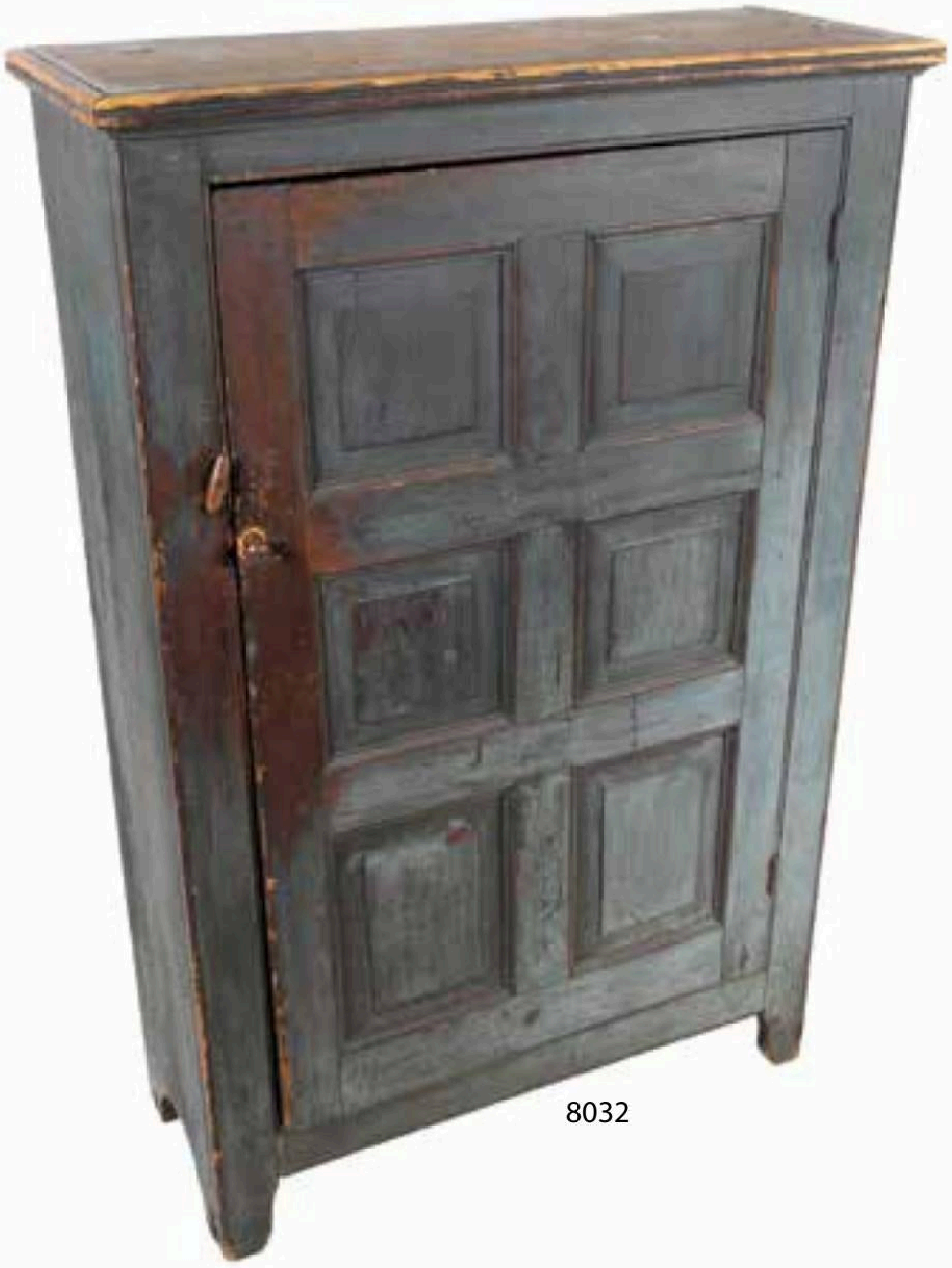

8030



8031, *four*

8031. **SET OF FOUR PAINT-DECORATED WINDSOR SIDE CHAIRS**
America, Circa 1800
Chrome yellow banding and highlights against an ebonized ground. Red seat upholstery with brass tack banding. Turned legs joined by stretchers. Back heights 36.75". Seat heights 17.5". 2,500/3,500

Provenance:
C.L. Prickett, Pennsylvania.



8032

8032. **PAINTED PINE CUPBOARD**
Pennsylvania, possibly Bucks County, Circa 1820
Retains much of its blue paint, showing traces of a deep red-brown stain below. Molded cornice. Paneled door encloses three shelves. Height 54.5". Width 35.75". Depth 14.5". 1,500/2,500

Provenance:
James and Nancy Glazer Antiques, Bailey Island, Maine.

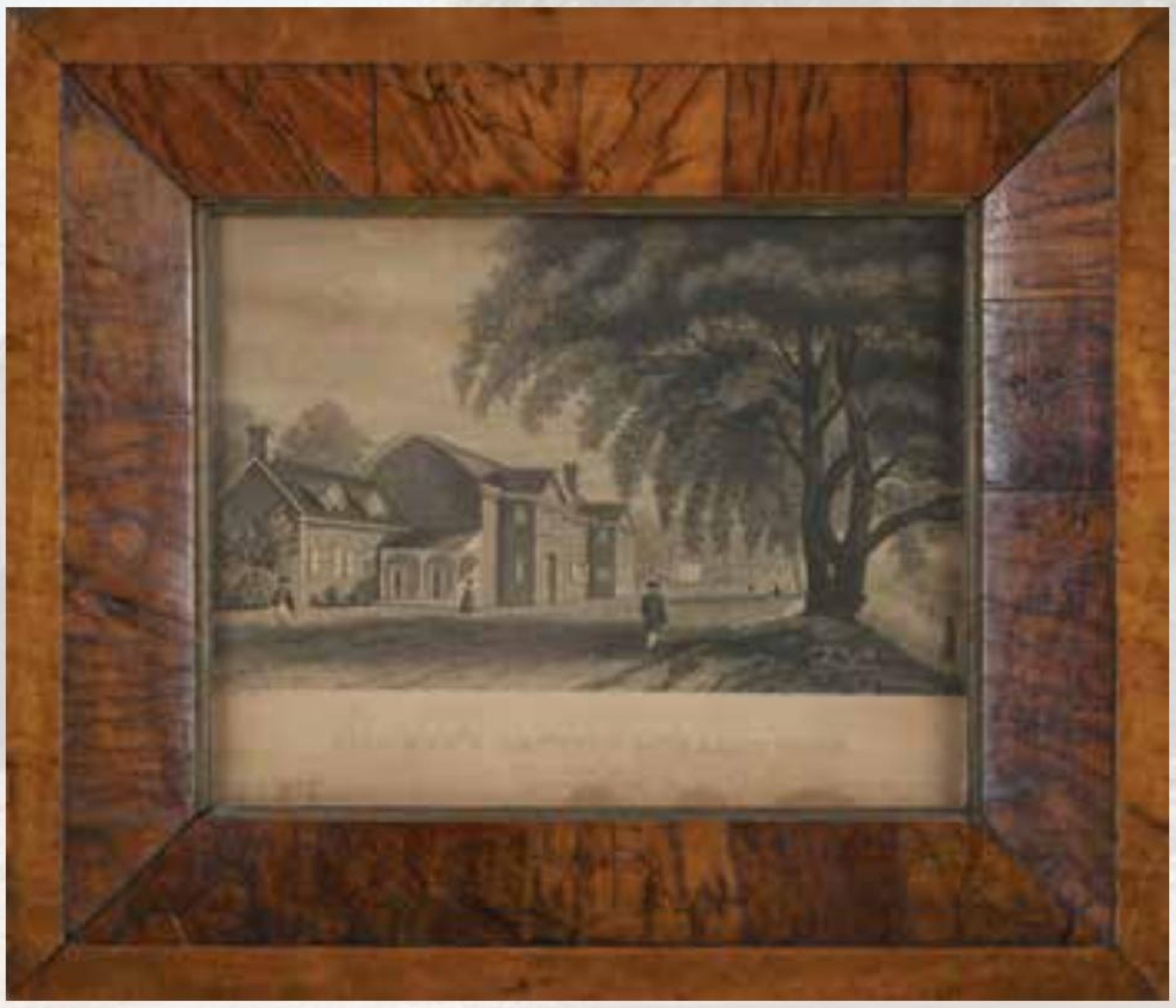
8033. **ATTRIBUTED TO JOHN ARCHIBALD WOODSIDE, SR.**
Pennsylvania, 1781-1852
"View of the Mansion of Governor Thomas Fairman". Inscribed lower margin "View of the Mansion of Governor Thos. Fairman, in front of which stood the Celebrated Elm-tree, under which Wm. Penn made his Treaty with the Indians.". Unsigned. Accompanied by an engraving "Fairman's Mansion & Treaty Tree" framed in elm veneer taken from the aforementioned tree. Oil on canvas, 24.5" x 35.5". Framed 35" x 46".
40,000/60,000

Provenance:
Hirschl & Adler, New York.
Marguerite Riordan, Stonington, Connecticut, February 5, 1993.

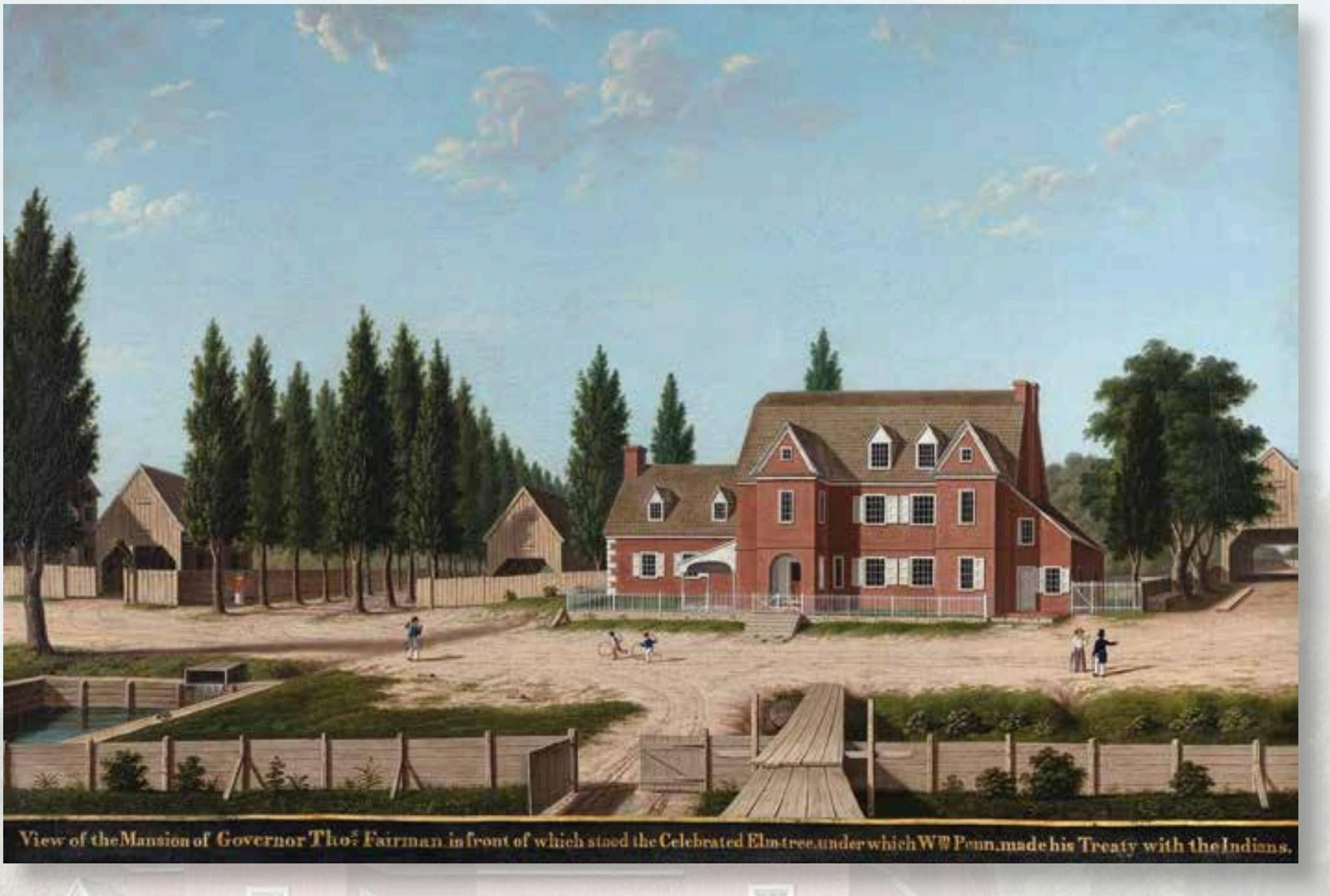
Contrary to the inscription on the painting, Thomas Fairman (d. 1714) never served as governor of Pennsylvania, although he was the acting governor of the Province of Pennsylvania for a short time while the appointed governor traveled. He was mostly known for his role as deputy surveyor of Philadelphia County from 1682 to 1713, during which he received numerous important warrants to lay out land. He was also the chief civil engineer to William Penn, the Quaker founder of the Pennsylvania colony.

Fairman was a Quaker and his home was regularly used as a Quaker Meeting House. The mansion was built in 1702 on the banks of the Delaware River in what is now the Kensington section of Philadelphia. It was also the home of many notable Pennsylvanians, including Governors Evans and Palmer, and so it became known as the "Governor's House". It was demolished in 1825.

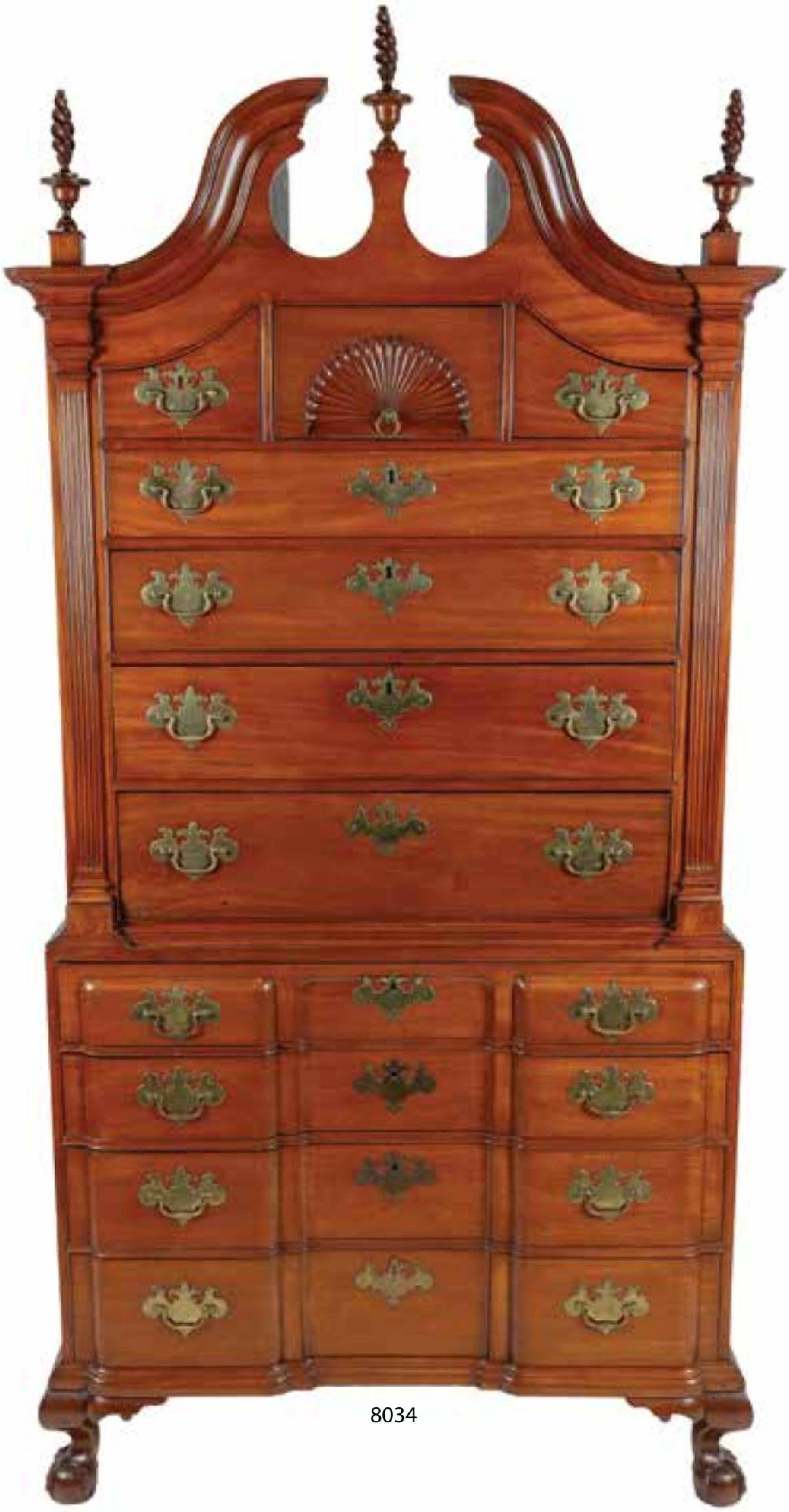
The noted elm tree -- known as The Treaty Tree -- fell in a storm in 1810; at that time it was estimated to be 283 years old. Dozens of souvenirs were made from its wood.



8033, *accompanying engraving*


View of the Mansion of Governor Thos. Fairman in front of which stood the Celebrated Elm-tree, under which Wm. Penn, made his Treaty with the Indians.

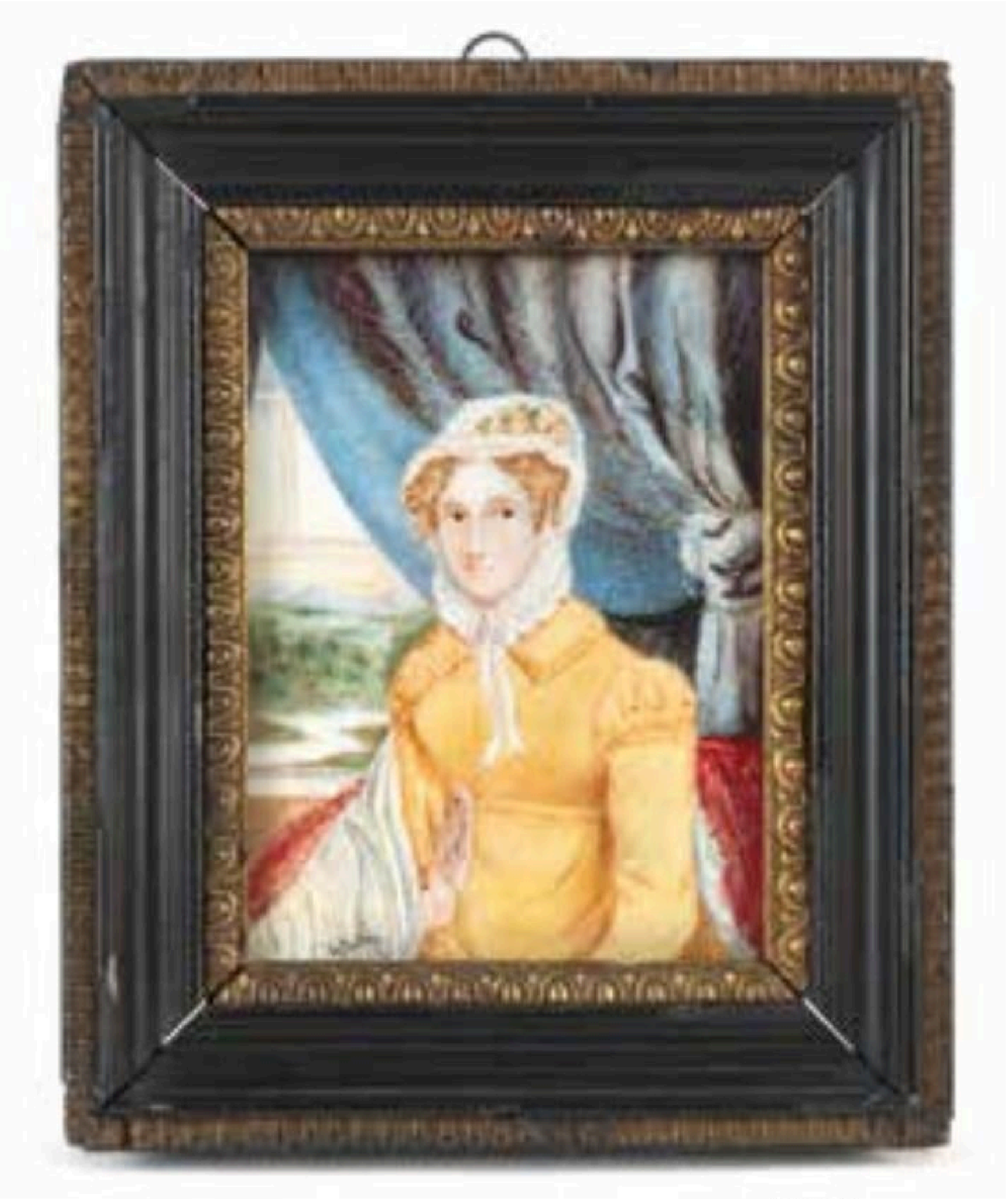
8033



8034

8034. **CHIPPENDALE MAHOGANY BLOCK-FRONT BONNET-TOP CHEST-ON-CHEST**
Boston or North Shore, Massachusetts, Circa 1770
In two parts. Molded swan's-neck bonnet with flaming urn finials raised on plinths. Upper section with a fan-carved central drawer flanked by arched small drawers, all over four graduated full-width drawers. Case fronted by fluted pilasters. Block-front lower section with four graduated full-width drawers and a molded base. Claw & ball feet. Inscription on underside of drawer indicates the piece descended from David Pearce of Gloucester, Massachusetts to Polly Pearce-Beach circa 1781, to Eliza Beach Smith circa 1816, through to Anna Smith Folsom and Ellen Minot Folsom circa 1905. Height 90". Width 44". Depth 23".
10,000/15,000

Provenance:
Ernest Williams, Hilton Head, South Carolina.



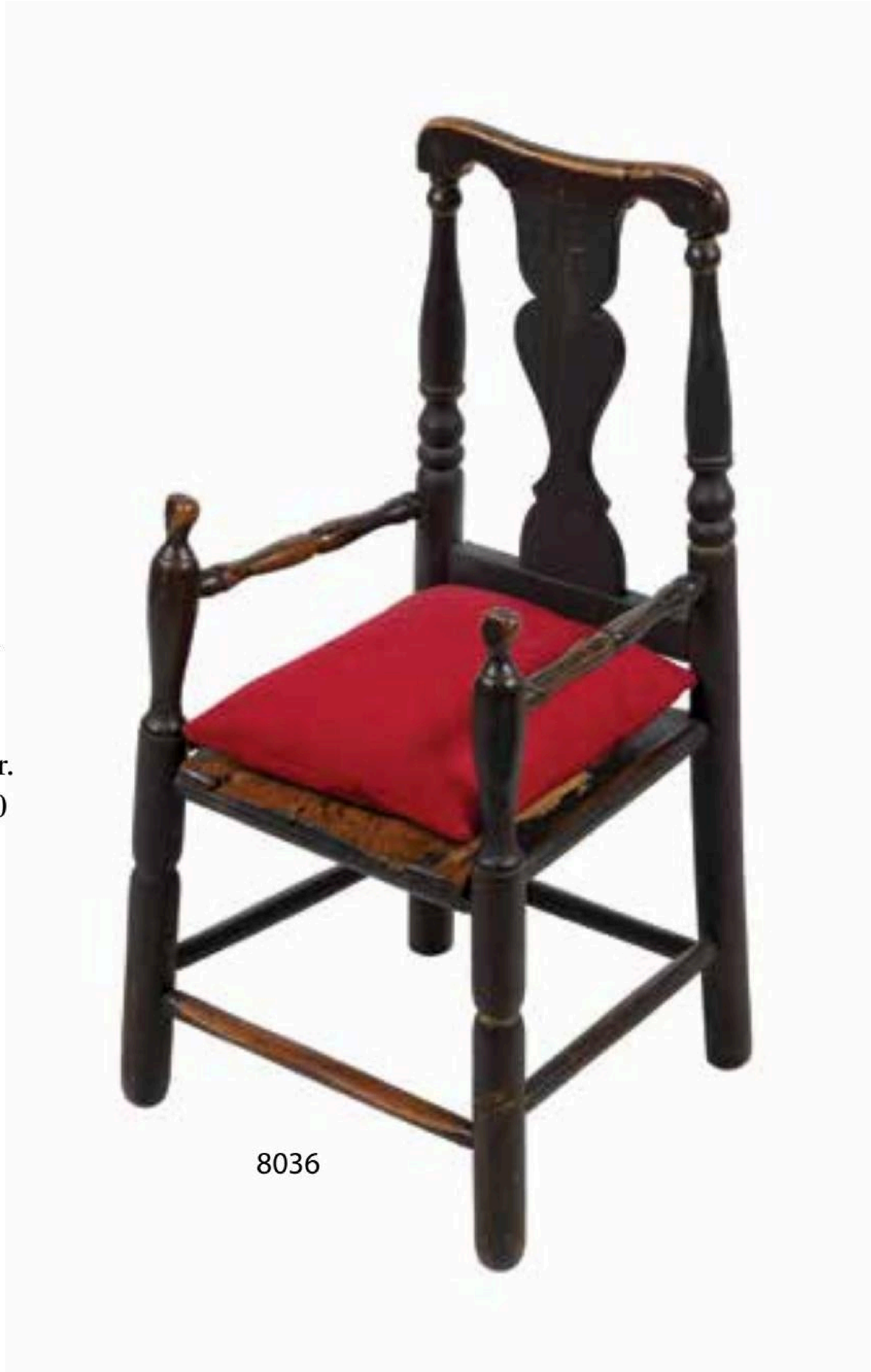
8035

8035. **AMERICAN SCHOOL**
Possibly New York, Circa 1825
Portrait miniature on ivory of a woman seated on a red sofa by a window overlooking an expansive landscape. Woman wearing a yellow dress and a translucent white lace bonnet trimmed with pink roses. Blue damask drapes frame a view out the window of a river and distant mountains. Watercolor, 4.75” x 3.5” sight. Framed 8.5” x 6”. 1,000/1,500

Provenance:
Marguerite Riordan, Stonington, Connecticut, January 17, 1991.

8036. **CHILD'S QUEEN ANNE ARMCHAIR**
Probably New England, 18th Century
Old crusty Spanish brown painted surface with yellow highlights. Back with shaped crest rail, solid vasiform splat and ring-turned vasiform stiles. Well-turned arms mortised into sausage-turned front legs topped with prominent finials/handholds. Box stretcher. Height 26.75”. Width 13”. 1,200/1,800

Provenance:
Kaja Veilleux, Newcastle, Maine.



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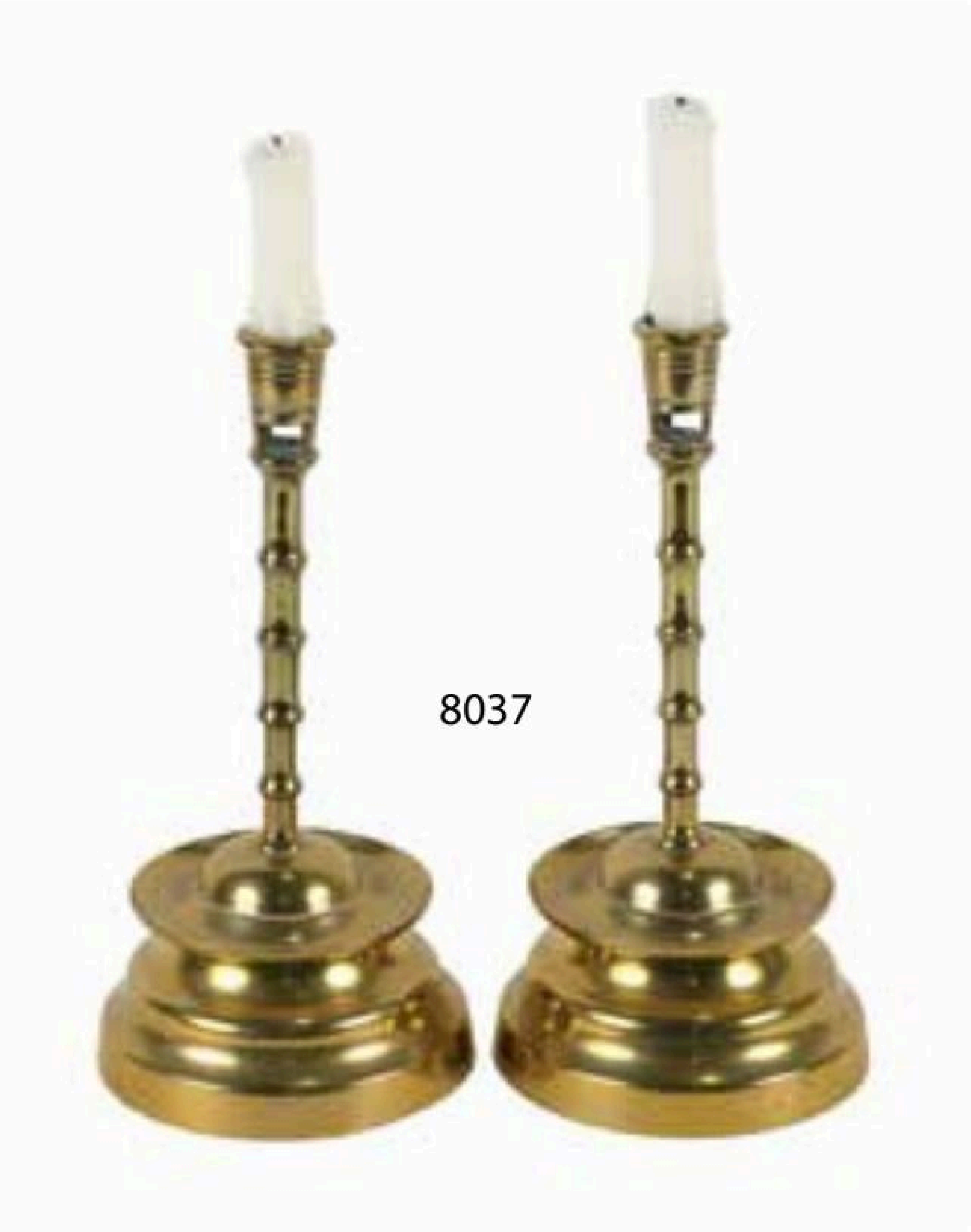


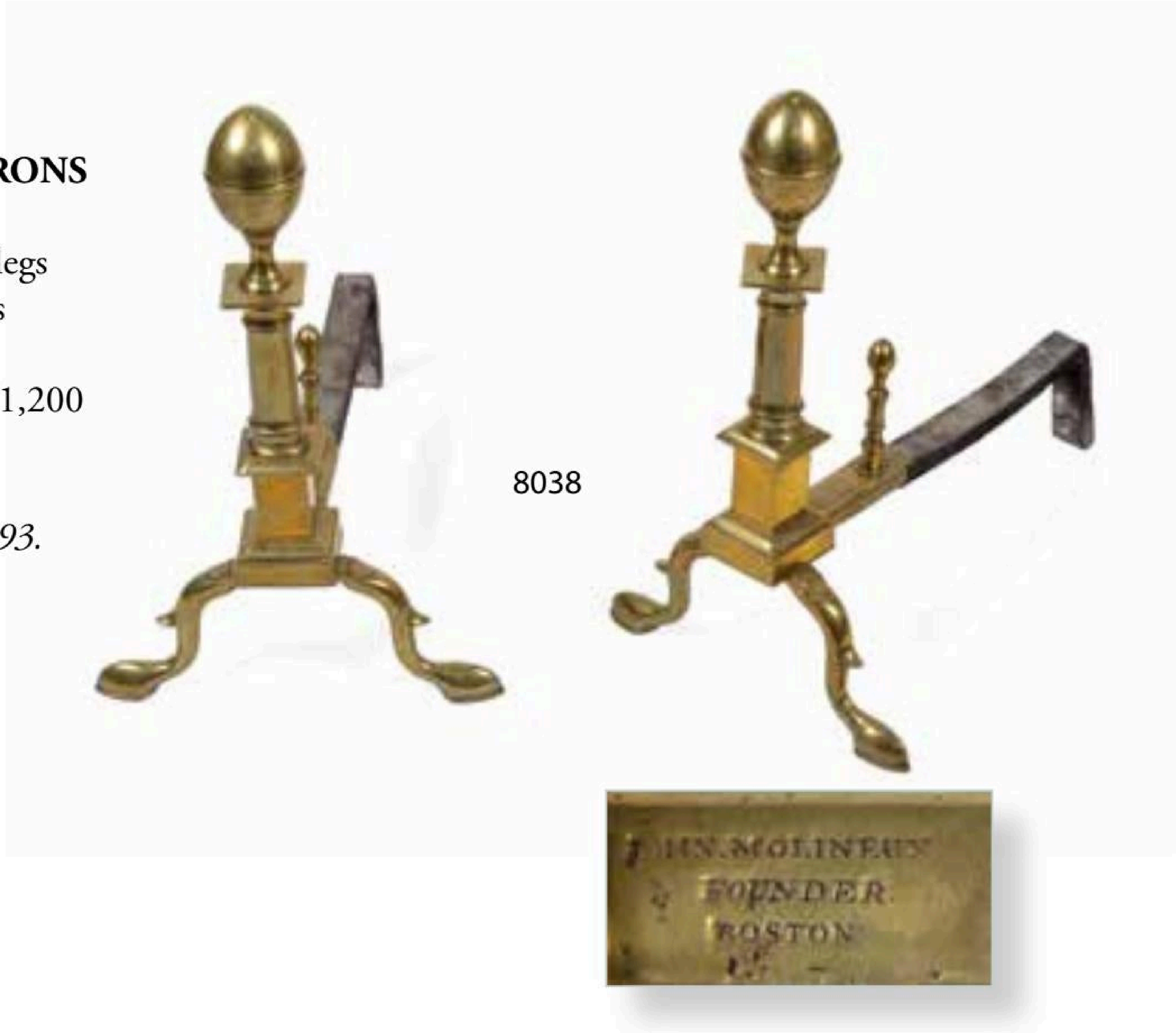
8037

8037. **PAIR OF DUTCH BRASS TALL CANDLESTICKS**
Late 17th/Early 18th Century
Flared candle sockets on spool-turned shafts. Domed stepped bases with drip pans. Heights 10.5”.
1,500/2,500

Provenance:
Mrs. J. William Griffith, Dallas.
Marguerite Riordan, Stonington, Connecticut, September 7, 2005.

8038. **PAIR OF LABELED JOHN MOLINEAUX BRASS ANDIRONS**
Boston, Circa 1800
Lemon-form finials atop monumental shafts. Arched spurred legs end in snake feet. Conforming log guards. Brass billet bar caps marked “John Molineux Founder Boston”. Heights 19.75”. Depths 17”. 800/1,200

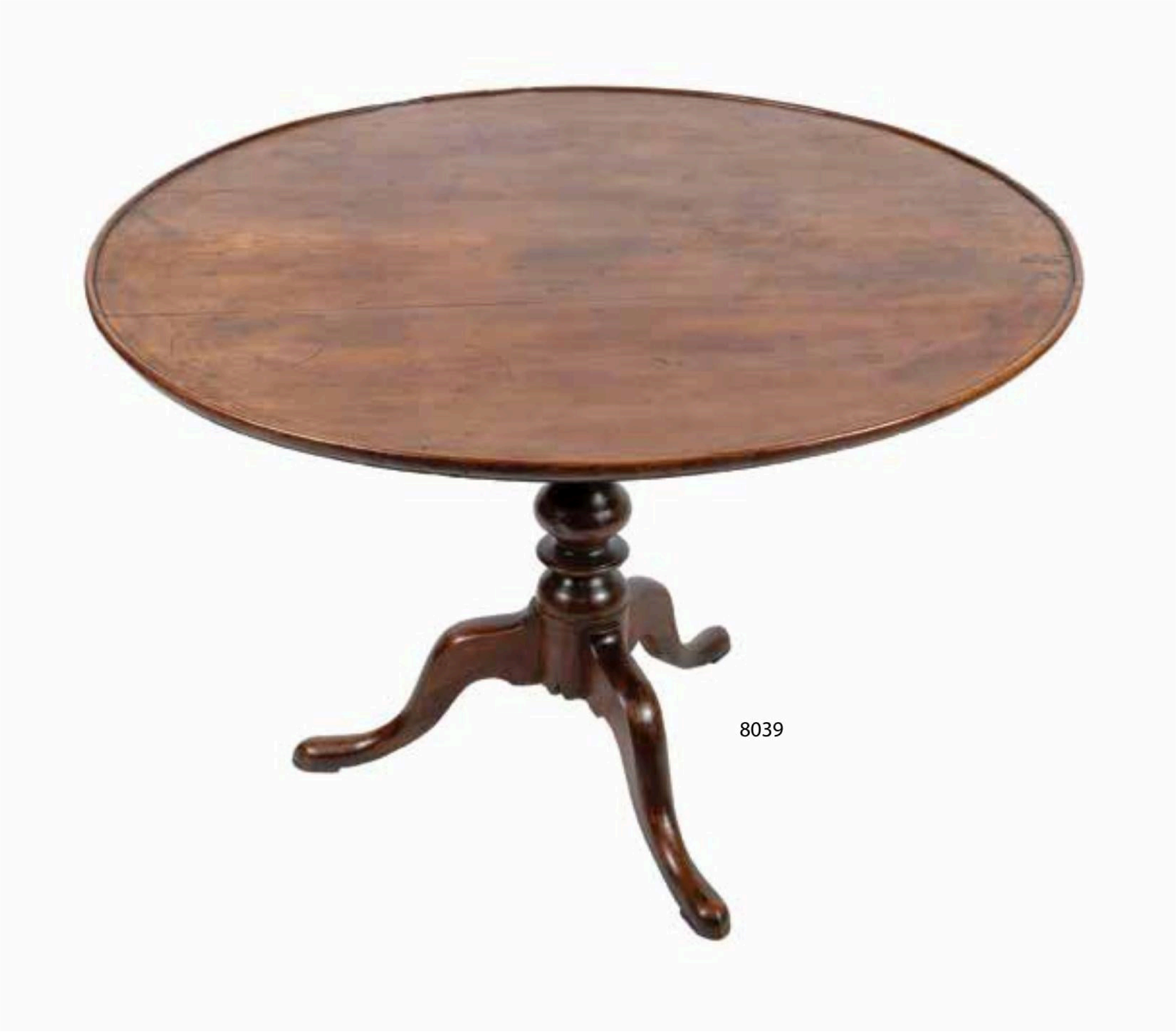
Provenance:
Marguerite Riordan, Stonington, Connecticut, September 27, 1993.



8038

8039. **QUEEN ANNE CHERRY BREAKFAST TABLE**
Connecticut, Circa 1760
Tilting and revolving dish top on a birdcage support. Turned pedestal raised on a tripod base with cabriole legs ending in pointed padded slipper feet. Height 27.75”. Diameter 41.5”.
3,000/5,000

Provenance:
Collection of George Considine, North Dartmouth, Massachusetts.
Marguerite Riordan, Stonington, Connecticut, July 11, 2002.



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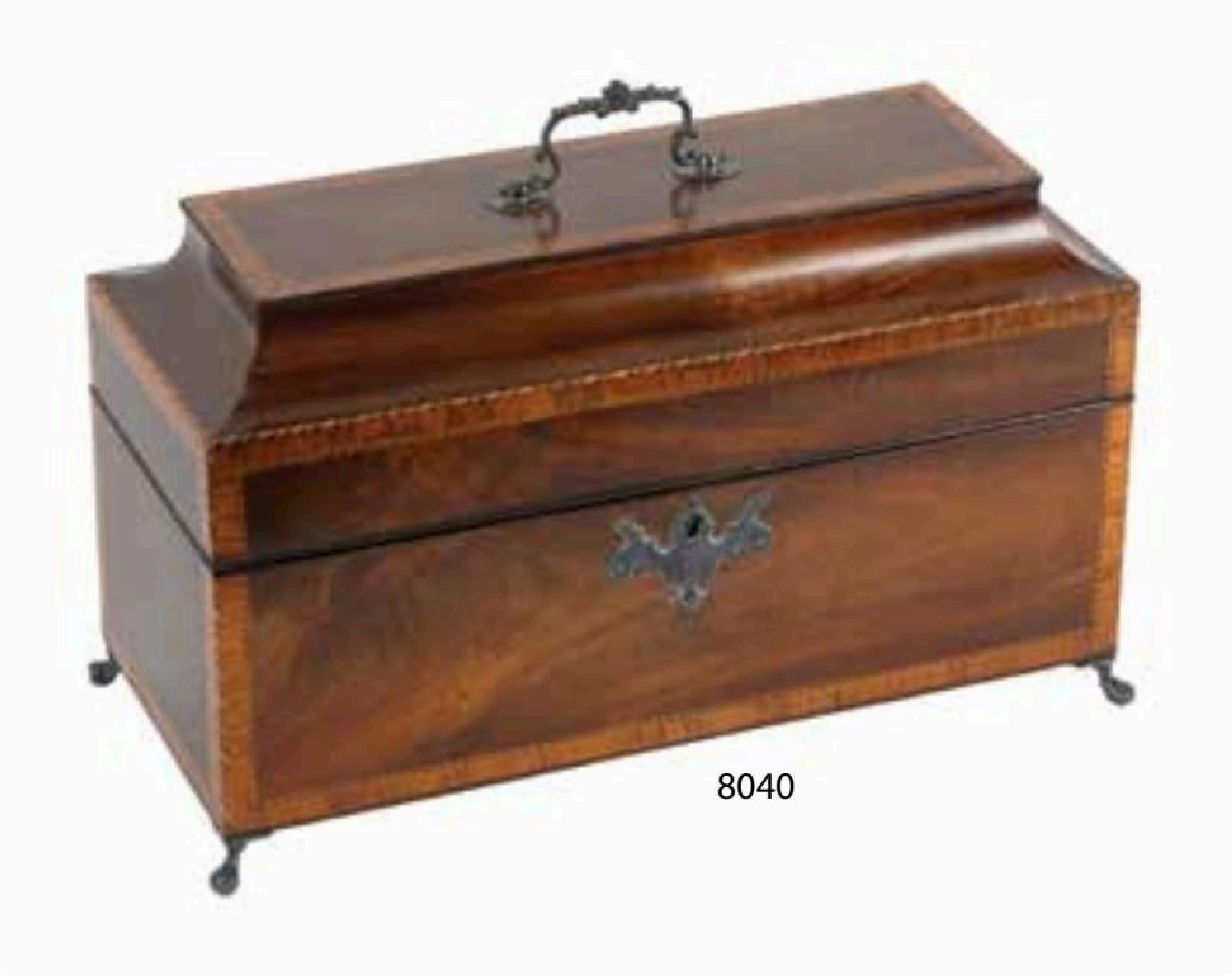

8040

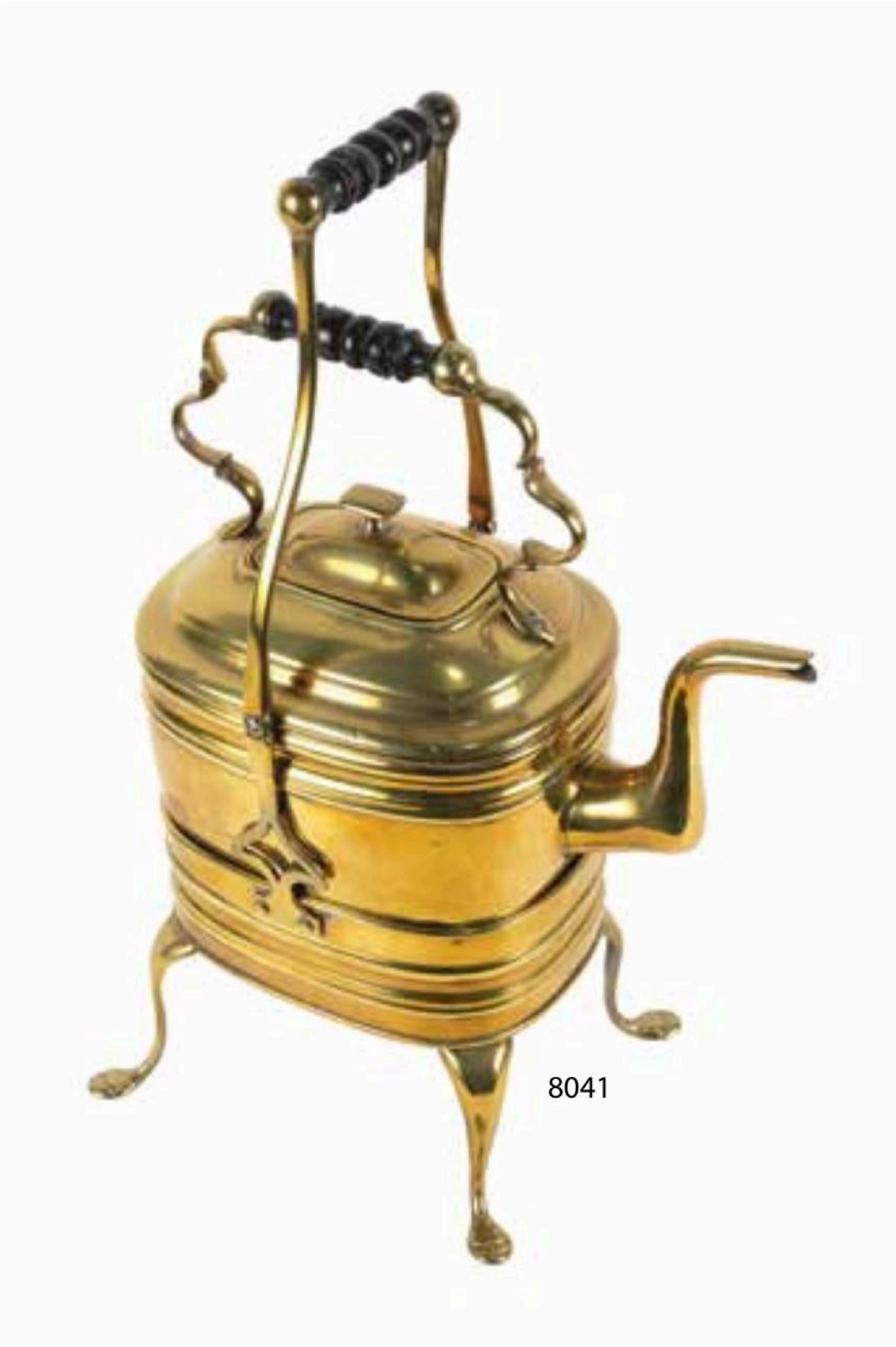
8040. **FINE MAHOGANY VENEER TEA BOX**
America or England, Circa 1800
Crossbanded case with checkered and barber's pole borders. Hinged mansard lid opens to three compartments. Interior lined in blue velvet with silver wire lace trim. Silvered mounts and claw & ball feet. Height 8.5". Total width 13.75". Total depth 6.5". 800/1,200

Provenance:
Marguerite Riordan, Stonington, Connecticut, January 19, 1990.

8041. **ENGLISH BRASS KETTLE ON STAND**
Circa 1810-1825
Kettle with turned wooden handle grip and an S-shaped spout. Stand with swing handle, matching turned wooden handle grip, and cabriole legs ending in pad feet. Retains original tin insert for holding coals. Unmarked. Total height on stand 16.5". Length with handle down 17". 300/500

Provenance:
Marguerite Riordan, Stonington, Connecticut, April 21, 1993.

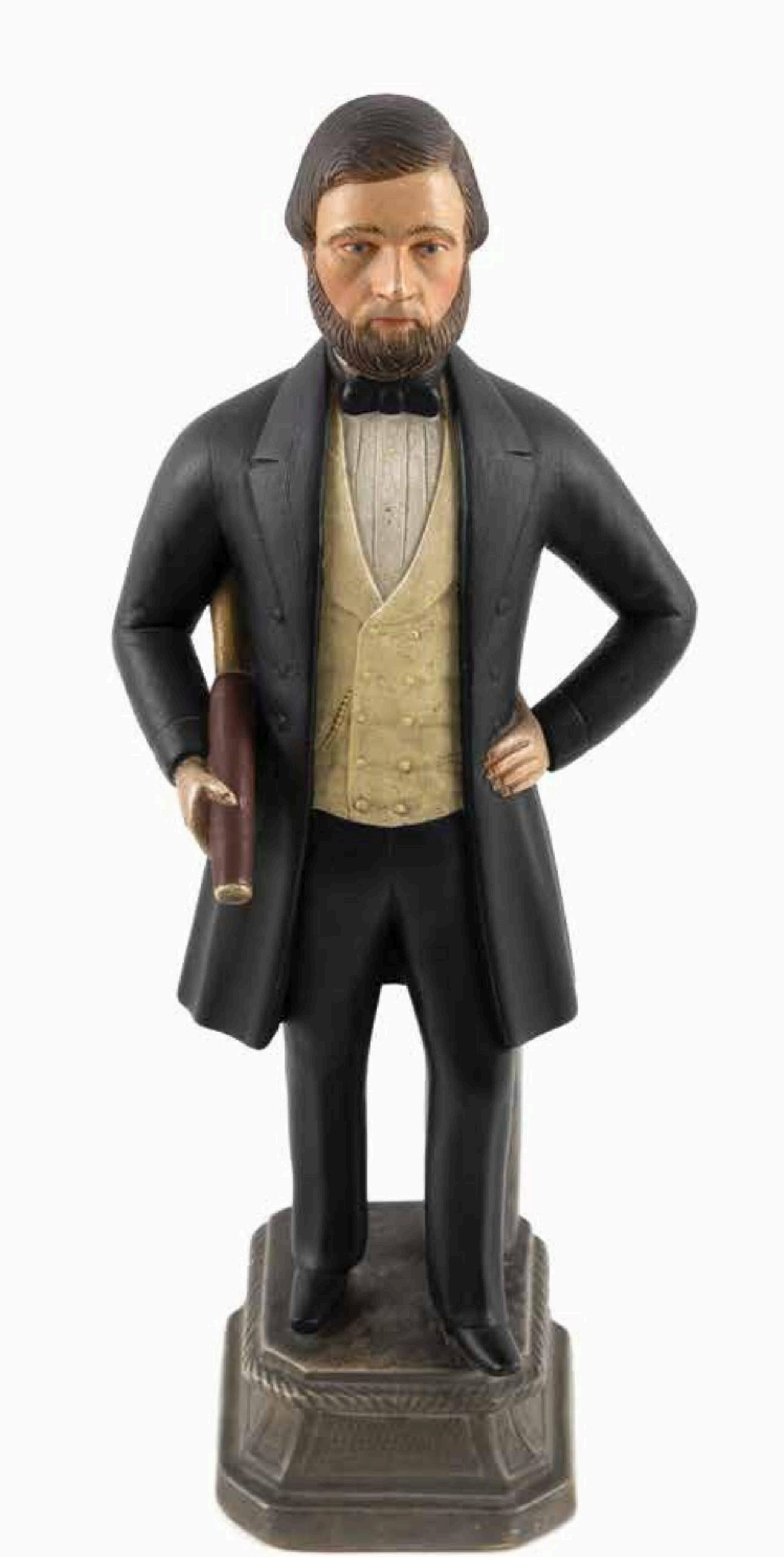
Reference:
A similar example is illustrated in ***English Domestic Brass 1680-1810 and the History of Its Origins*** *by Rupert Gentle and Rachael Feild (N.Y.: E.P. Dutton, 1975), plate 207.*


8041

8042. **IMPORTANT CARVED AND PAINTED STONE FIGURE OF SHIP CAPTAIN J.H. DAWES**
Probably Malta, Circa 1858
Realistically carved and painted likeness of Dawes in formal attire standing on a plinth, holding a spyglass under his right arm. Dawes (1826-1905) was master and majority owner of the 321-ton bark *Sicilian* of Kingston, Massachusetts, built in 1855 for the Mediterranean fruit trade. Engraved on reverse "Capt'n J.H. Dawes. Malta Feby 1st, 1858.". Typewritten label on underside "Capt. J.H. Dawes of Boston. Master of ship Sicilian of Kingston, Mass. Painting and figure sold at auction in [?] in 1965. Other stone busts of sea captains were brought back fr. Malta, Leghorn". Height 17".
15,000/25,000

Provenance:
Philip Budrose via Roger Bacon, Exeter, New Hampshire, 1965.
Bertram K. and Nina Fletcher Little, Cambridge, Massachusetts.
The Bertram K. Little and Nina Fletcher Little Collection, Sotheby s New York, January 29, 1994, Lot #212.
Leo Landry, Essex, Massachusetts.
J. Welles Henderson, founder of Philadelphia's Maritime Museum.
Northeast Auctions, Portsmouth, New Hampshire, Annual Marine, China Trade and Sporting Art Auction, August 16-17, 2008, Lot #881.

Exhibited:
Peabody Essex Museum, Salem, Massachusetts: "New England on Land & Sea: An Exhibition from the Collection of Bertram K. and Nina Fletcher Little", June 9-September 7, 1970. Illustrated in the exhibition catalog p. 23, pl. 16.
Museum of Fine Arts, Boston: "Carved and Painted: New England Country Arts from the Collection of Bertram K. and Nina Fletcher Little", September 25, 1984-February 17, 1985.



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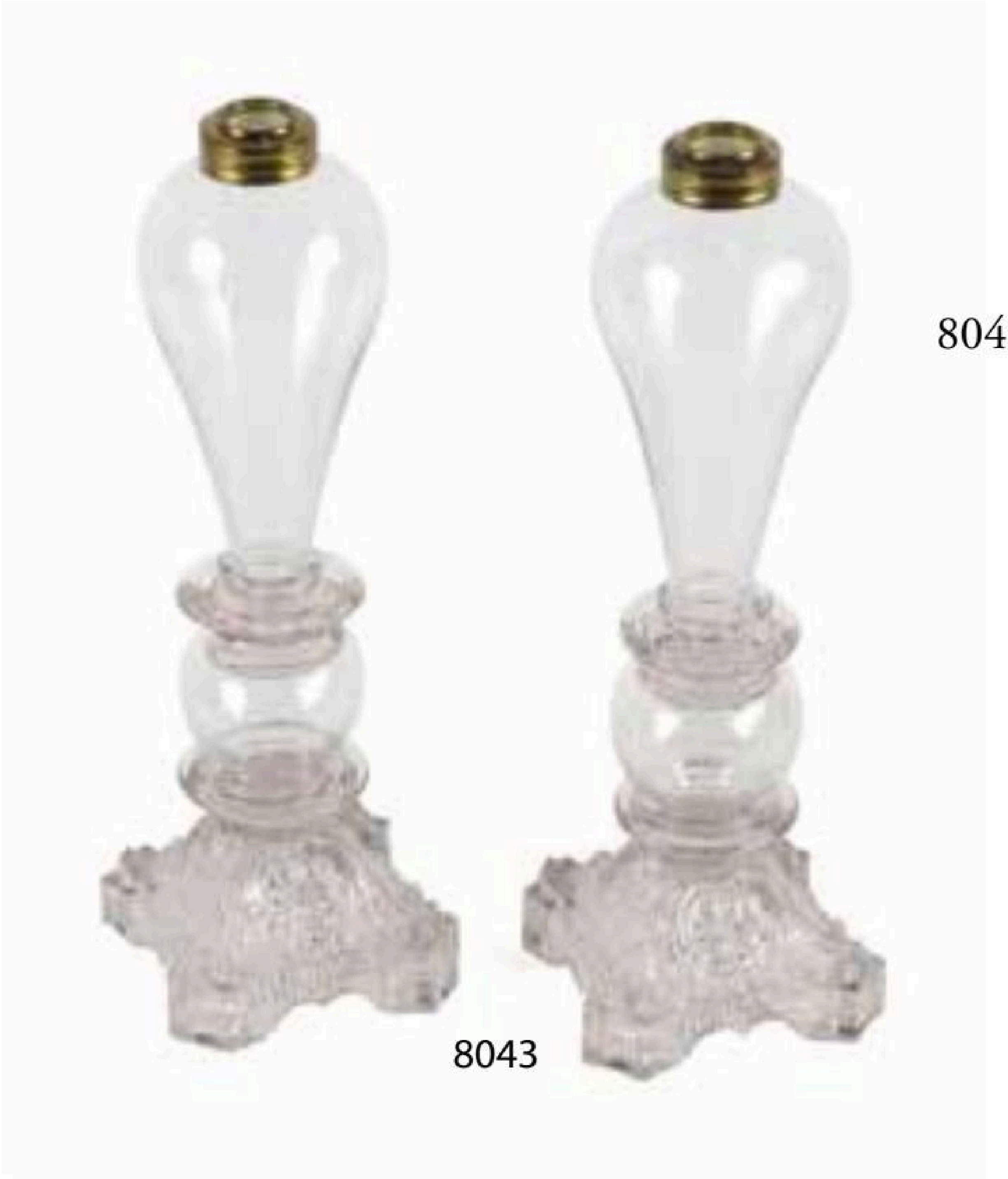
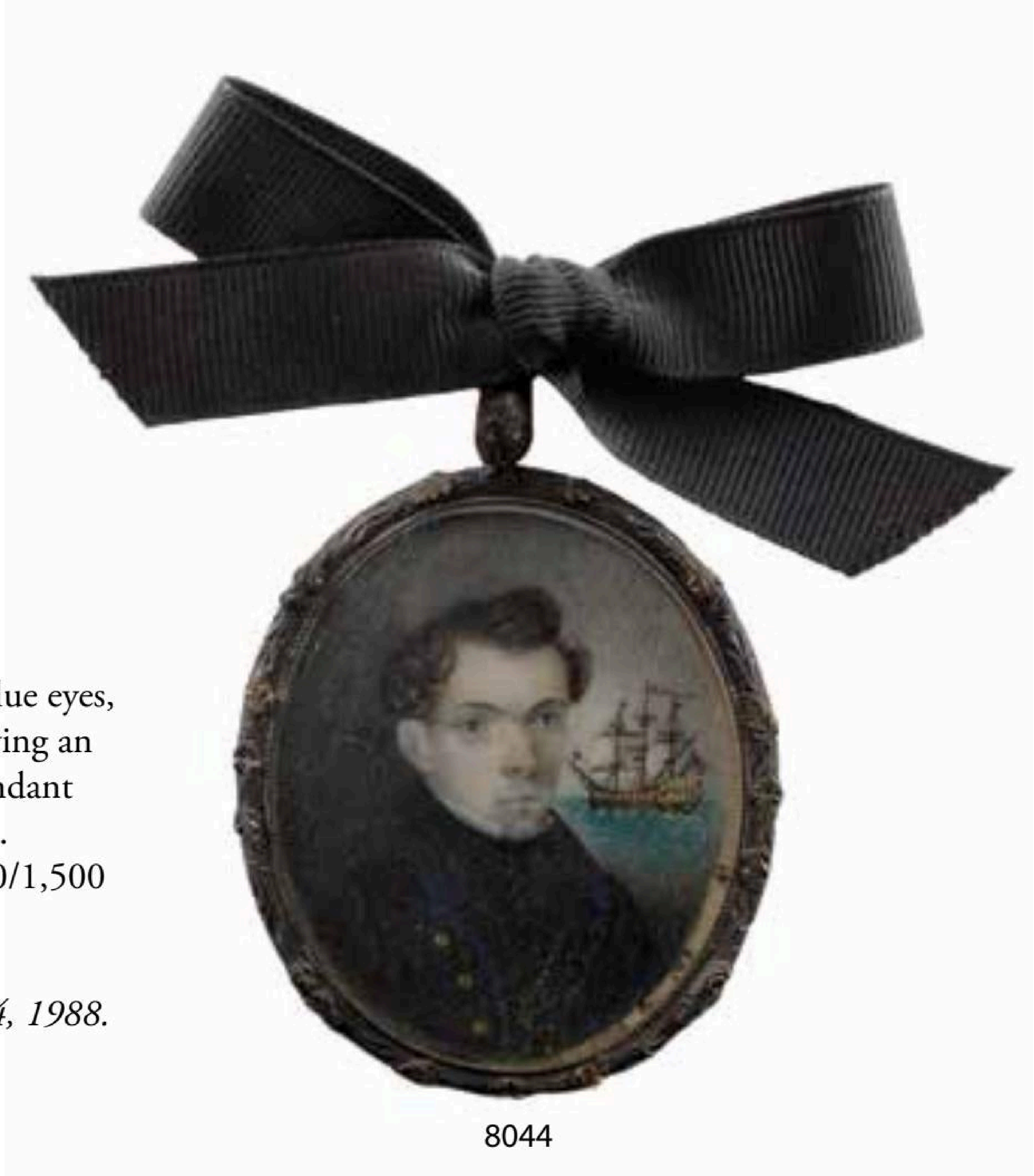

8043

8043. **PAIR OF CLEAR GLASS WHALE OIL LAMPS**
Probably Sandwich, Massachusetts, 19th Century
Blown pear-form fonts. Molded shaped bases.
Heights including collars 12.5". 500/1,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, July 1, 1993.

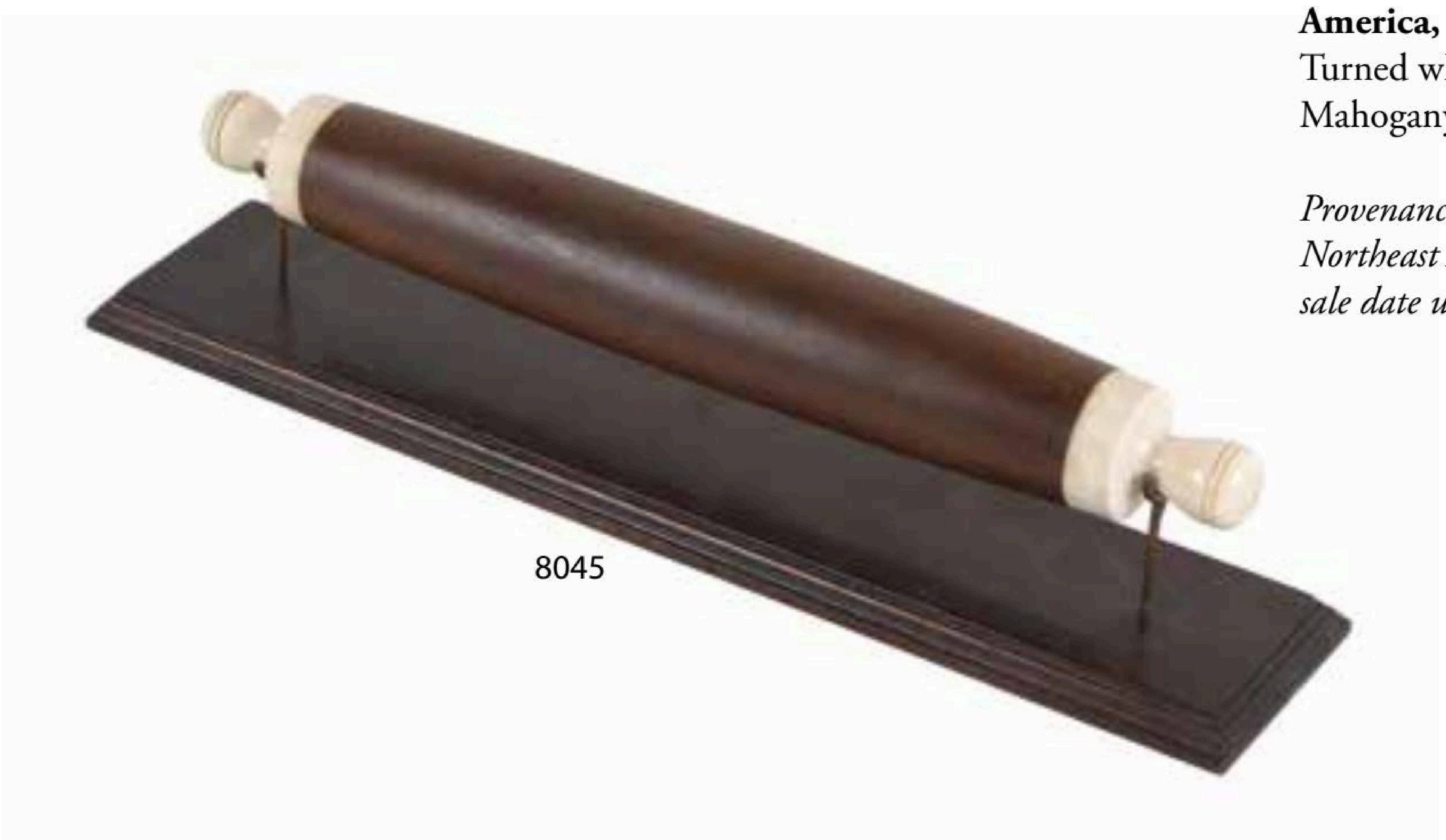
8044. **AMERICAN SCHOOL**
Probably New England, Circa 1830
Portrait miniature on ivory of a ship's captain with blue eyes, his three-masted sailing vessel seen in the distance flying an American flag. Housed in a foliate-molded metal pendant frame. Watercolor, 2.25" x 1.75". Framed 3" x 2.25". 1,000/1,500

Provenance:
Marguerite Riordan, Stonington, Connecticut, March 4, 1988.


8044

8045. **SCRIMSHAW WHALE IVORY AND MAHOGANY ROLLING PIN**
America, Circa 1850
Turned whale ivory handles with incised banding.
Mahogany roller. Length 16". With stand. 500/1,000

Provenance:
Northeast Auctions, Portsmouth, New Hampshire, sale date unknown, Lot #547.


8045

8046. **EXTREMELY RARE AND IMPORTANT PAIR OF BANKNOTE ENGRAVER SCRIMSHAW WHALE'S TEETH DEPICTING WASHINGTON AND LA FAYETTE**
Circa 1850

(continued)

WASHINGTON.

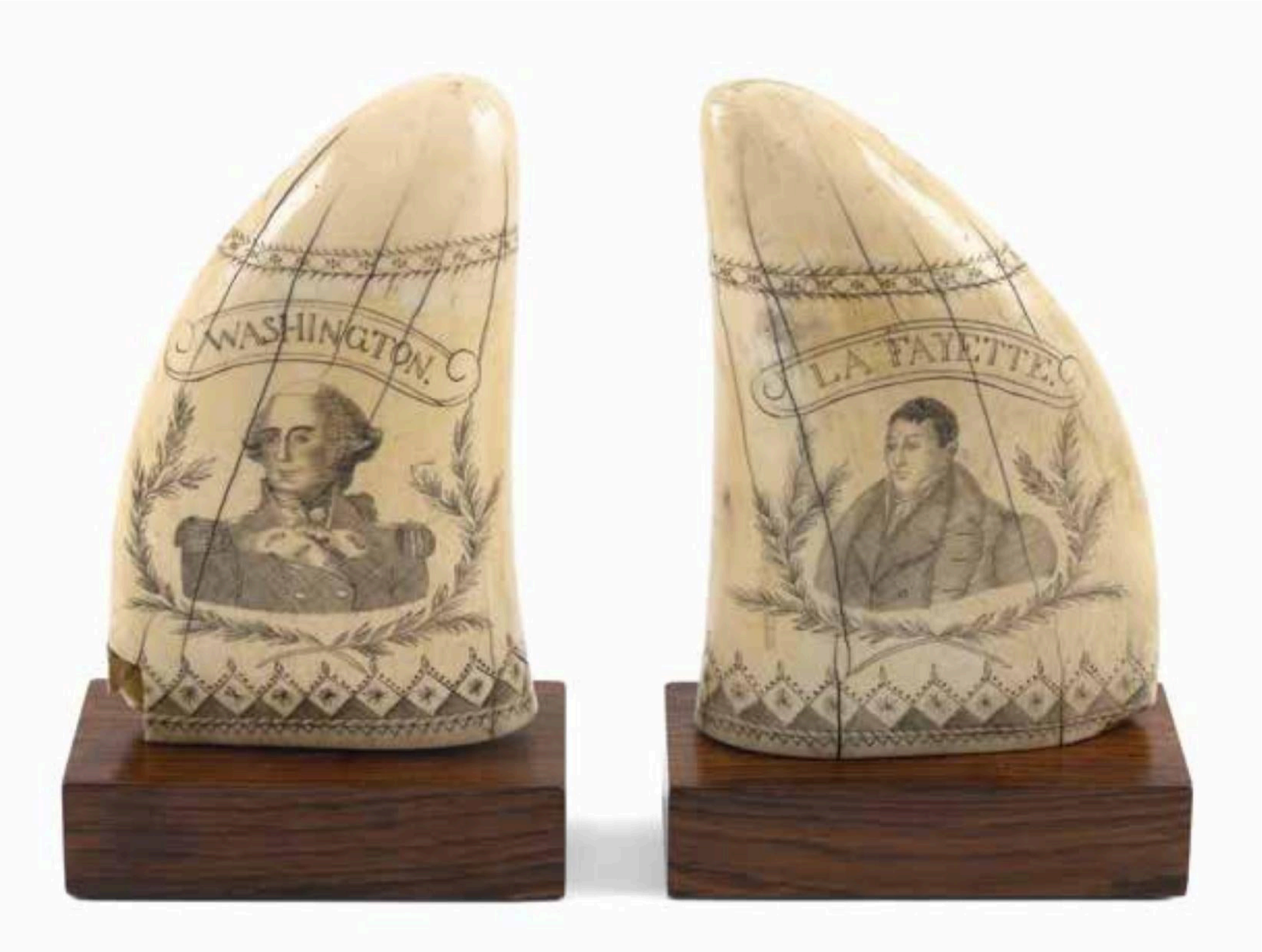
8046. **EXTREMELY RARE AND IMPORTANT PAIR OF BANKNOTE ENGRAVER SCRIMSHAW WHALE'S TEETH DEPICTING WASHINGTON AND LA FAYETTE**
Circa 1850
Finely detailed and delicately shaded, as typical for the Banknote Engraver. George Washington depicted in uniform, probably after a work by Trumbull (1746-1853), while the Marquis de Lafayette is in simple civilian clothing including an overcoat, possibly based on a work by Ary Scheffer (1795-1858). Both busts identified in banners above. Laurel leaf garlands below. Reverses with Biblical scenes: one with Jesus and a supplicating Mary Magdalene, and the other with Jesus and the woman at the well. Intricate borders encircle tips and bases, also typical of the scrimshander's work. Lengths 5.25". With rosewood bases.
25,000/35,000

Provenance:
Charles Hitchcock Taylor.
Sotheby Parke Bernet, 1970.
Barbara Johnson Whaling Collection, Sotheby's New York, December 16-17, 1983, Lot #104.
Dr. Joseph E. Fields.
Bruce Gimelson, Garrison, New York.

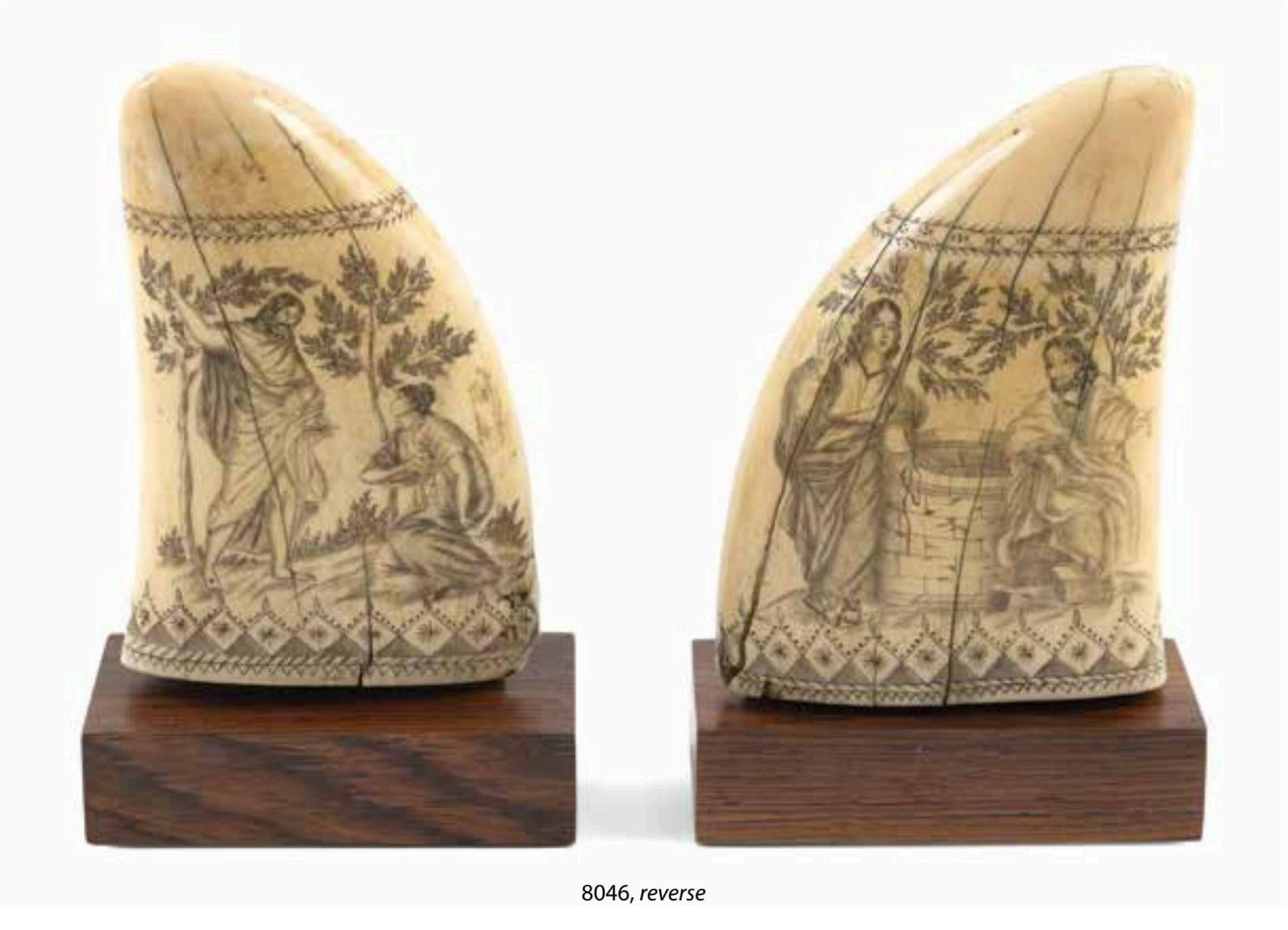
Exhibited:
Newark Museum.
Snug Harbor.

Illustrated:
Knopf Guide to American Antiques: Folk Art*, plate 125.*
Americana *magazine, January 1974, cover illustration.*

A full-length portrait of the Marquis de Lafayette by Ary Scheffer was exhibited at the Paris Salon in 1819. Lafayette was 61 and had recently been elected to the Chamber of Deputies, and his simple dress reflected his republican principals. An 1820s replica painted by Scheffer accompanied the marquis on a tour of America and would be presented to Congress. Testament to Lafayette's popularity, several other artists, both in the U.S. and abroad, made copies of Scheffer's portrait.


WASHINGTON.
LA FAYETTE.

8046, *obverse*



8046, *reverse*

8047. **OUTSTANDING CARVED AND INLAID MARINE IVORY, ABALONE AND MAHOGANY WALKING STICK**

America, 19th Century

Walrus ivory handle carved as a right hand grasping a shaft, with an abalone disk inlaid at the top and a gold band wrapped around the wrist. Gold collar. Mahogany shaft inlaid with bands of abalone hexagons, and marine ivory dots, diamonds and flowering plants above a band of relief-carved leaves. Some of the inlaid elements with contrasting metal, ebony and/or baleen highlights. Pierced for a wrist cord. Metal ferrule. Length 36".

5,000/10,000

Provenance:

The Private Collection of E. Norman Flayderman.
Northeast Auctions, Portsmouth, New Hampshire, Marine and China Trade Auction, August 21, 2005, Lot #780.

Illustrated:

"Northeast Auctions Completes the Season with a $9.7 Million Harvest in Portsmouth" by David Hewett, Maine Antique Digest, *November 2005.*

8048. **EXCEPTIONAL SCRIMSHAW CLENCHED FIST WALKING STICK**

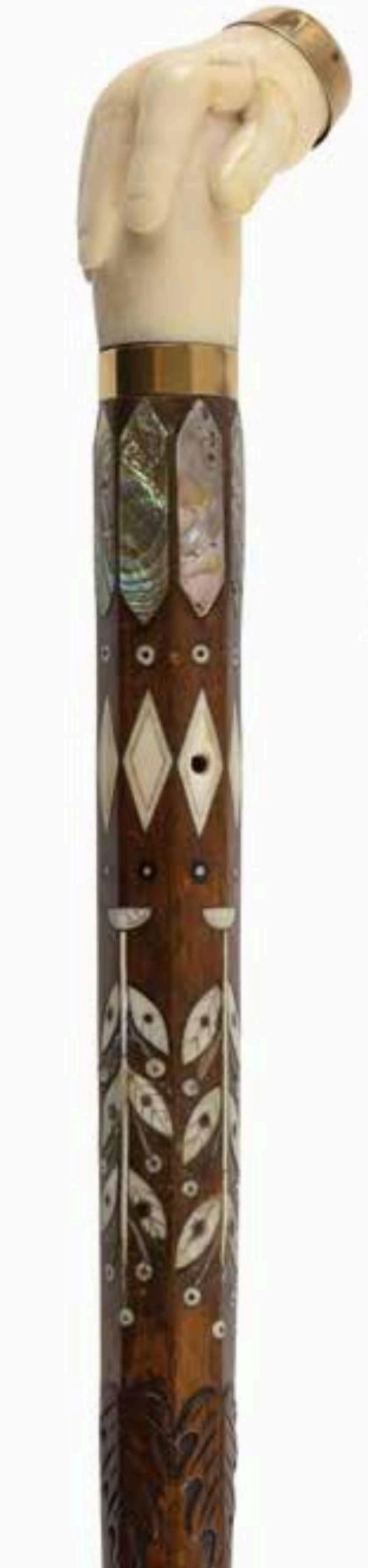
New England, Mid- 19th Century

Engraved on walrus ivory throat "Daniel T. Purrinton. Brunswick.". Whale ivory handle carved as fist clenching a serpent, which wraps around the fist and down the wrist. Fist with nicely articulated fingers and serpent with inset glass bead eyes and engraved scales. Mahogany shaft inlaid with whale ivory and mother-of-pearl cap and bells at the top, and whale ivory, baleen and mother-of-pearl diamonds, rectangles and circles. Baleen spacers between the handle, throat and shaft. Whalebone ferrule. Length 35". 8,000/12,000

Provenance:

G.W. Samaha, Milan, Ohio and Wellesley, Massachusetts.
Paul Madden Antiques, Sandwich, Massachusetts.
Jeffrey Cohen, Nantucket, Massachusetts and Washington, D.C.
The Rare Folk Art & Marine Antiques Collections of Jeffery & Francine Cohen, Richard A. Bourne Company, Hyannis, Massachusetts, July 31, 1989, Lot #11.

8047



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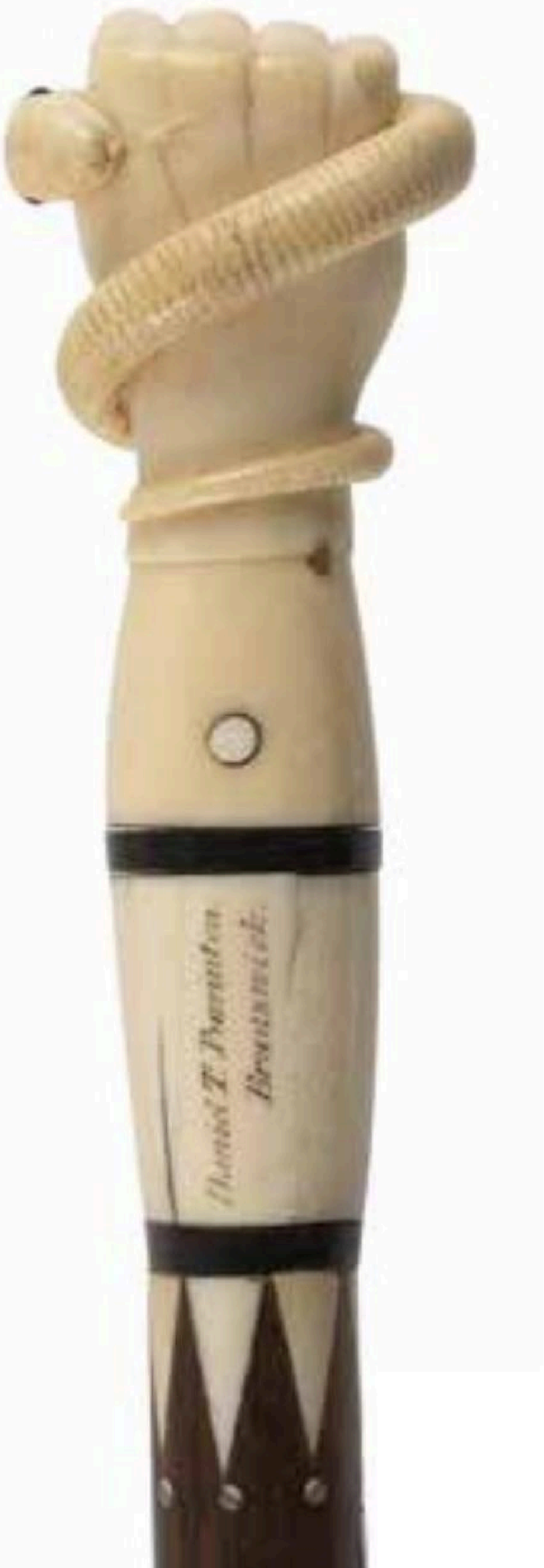


8049. **SCRIMSHAW SEAHORSE WALKING STICK**
Probably New England, 19th Century

Whale ivory handle carved as a seahorse emerging from waves. Horse with sharply pointed ears, pronounced jowls, flaring nostrils, a subtly carved mane, and inset glass bead eyes. Whale ivory throat separated from handle and shaft with contrasting spacers, probably ebony or baleen, and relief-carved with a band of diamonds. Mother-of-pearl dots inlaid at the base of the handle and throat. Octagonal mahogany shaft tapers to a cylinder. Length 34". 1,000/1,500

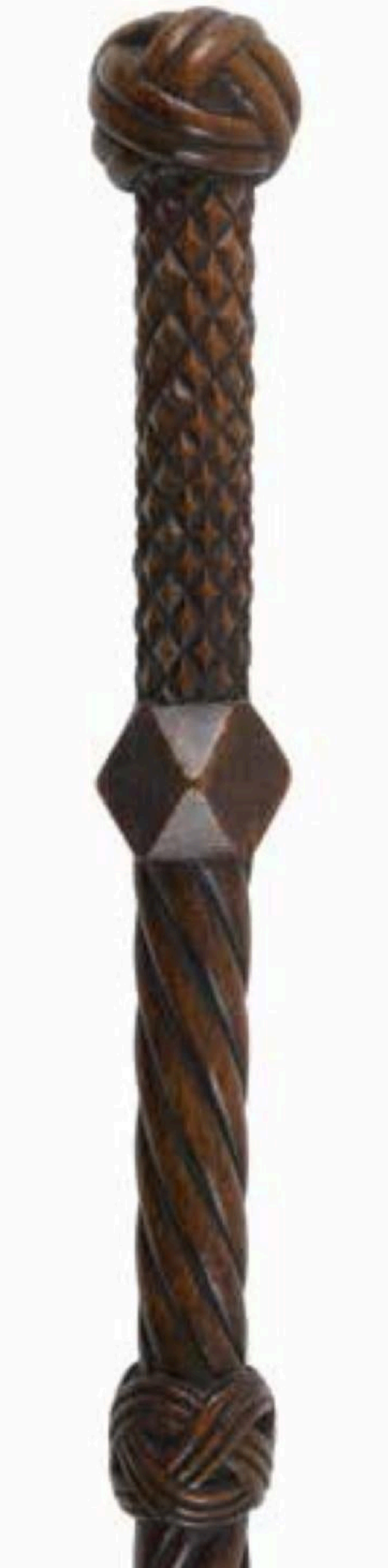
Provenance:
Paul Madden Antiques, Sandwich, Massachusetts.

8050. **CARVED WOODEN WALKING STICK WITH NAUTICAL MOTIFS**
America or Britain, Circa 1860

Monkey's fist handle. Shaft with quilted diamond, rope and wormed rope segments separated by a faceted knop and a Turk's head knot. Metal ferrule. Length 37.5". 800/1,200

Provenance:
Hyland Granby Antiques, Hyannis Port, Massachusetts.

8050



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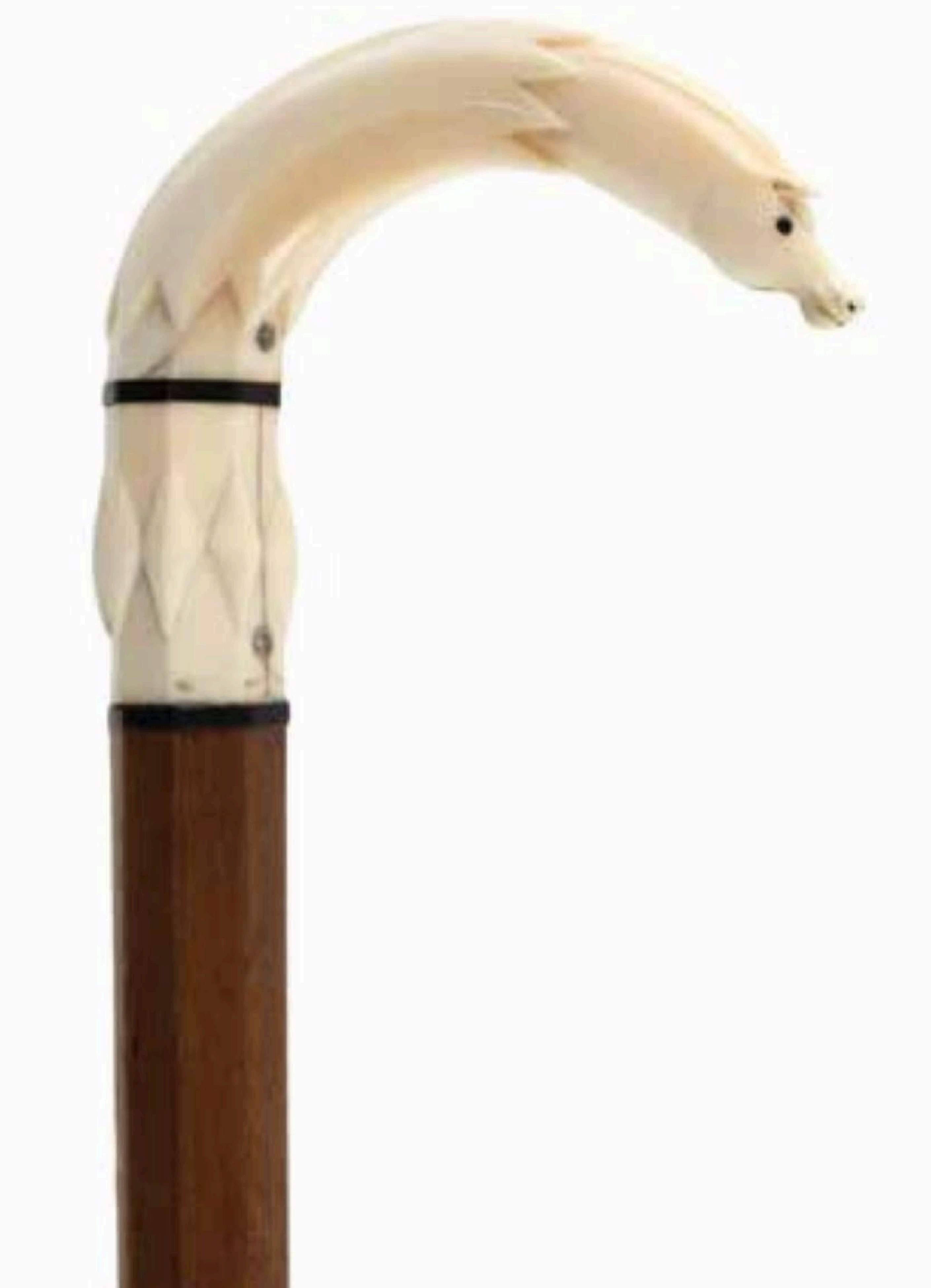
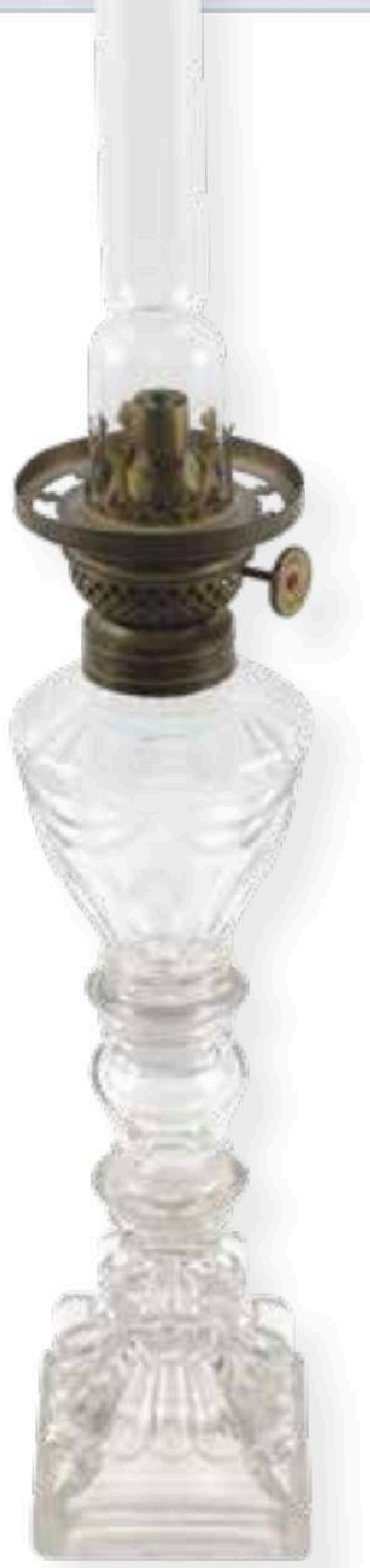




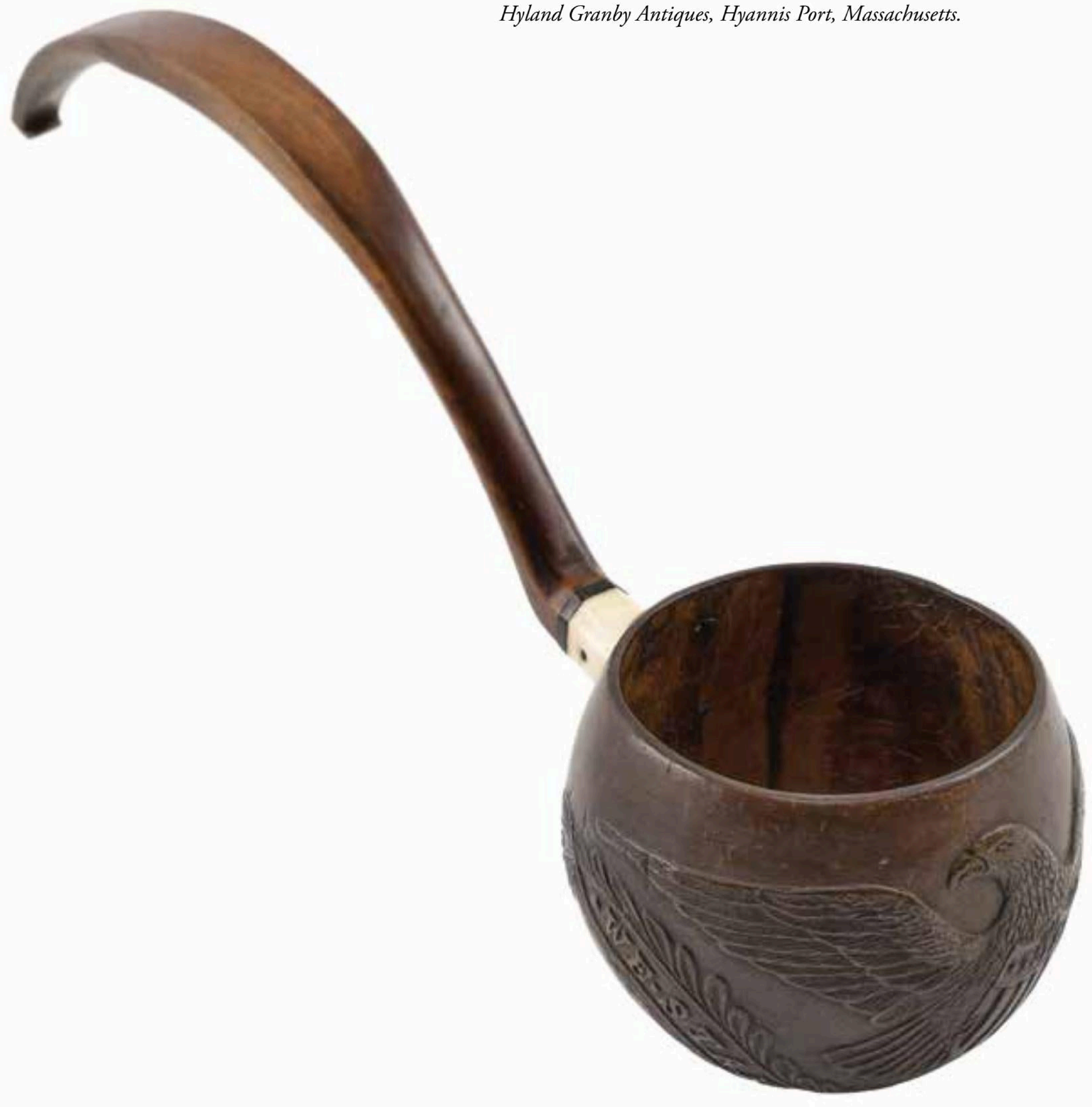
8051

8051. **AMERICAN BLOWN AND PRESSED CLEAR GLASS WHALE OIL LAMP**
Probably Sandwich, Massachusetts, Circa 1880
Font engraved with swags and tassels. Stepped base. Original brass burner marked for Plume & Atwood Manufacturing Company. Total height including chimney 19”. 300/500

Provenance:
Whaleman's Shipping List, New Bedford, Massachusetts.

8052. **CARVED COCONUT SHELL DIPPER WITH PATRIOTIC MOTIFS**
America, Circa 1860
Depicts a spread-wing eagle clutching a “Hope” shield, a “United We Stand Divided We Fall” ribband, leaf garlands and a stem of roses. Elegantly curved and chamfered mahogany handle. Contrasting spacer, probably ebony, between the handle and the heart-shaped whale ivory mount. Length 14.5”. With stand. 5,000/10,000

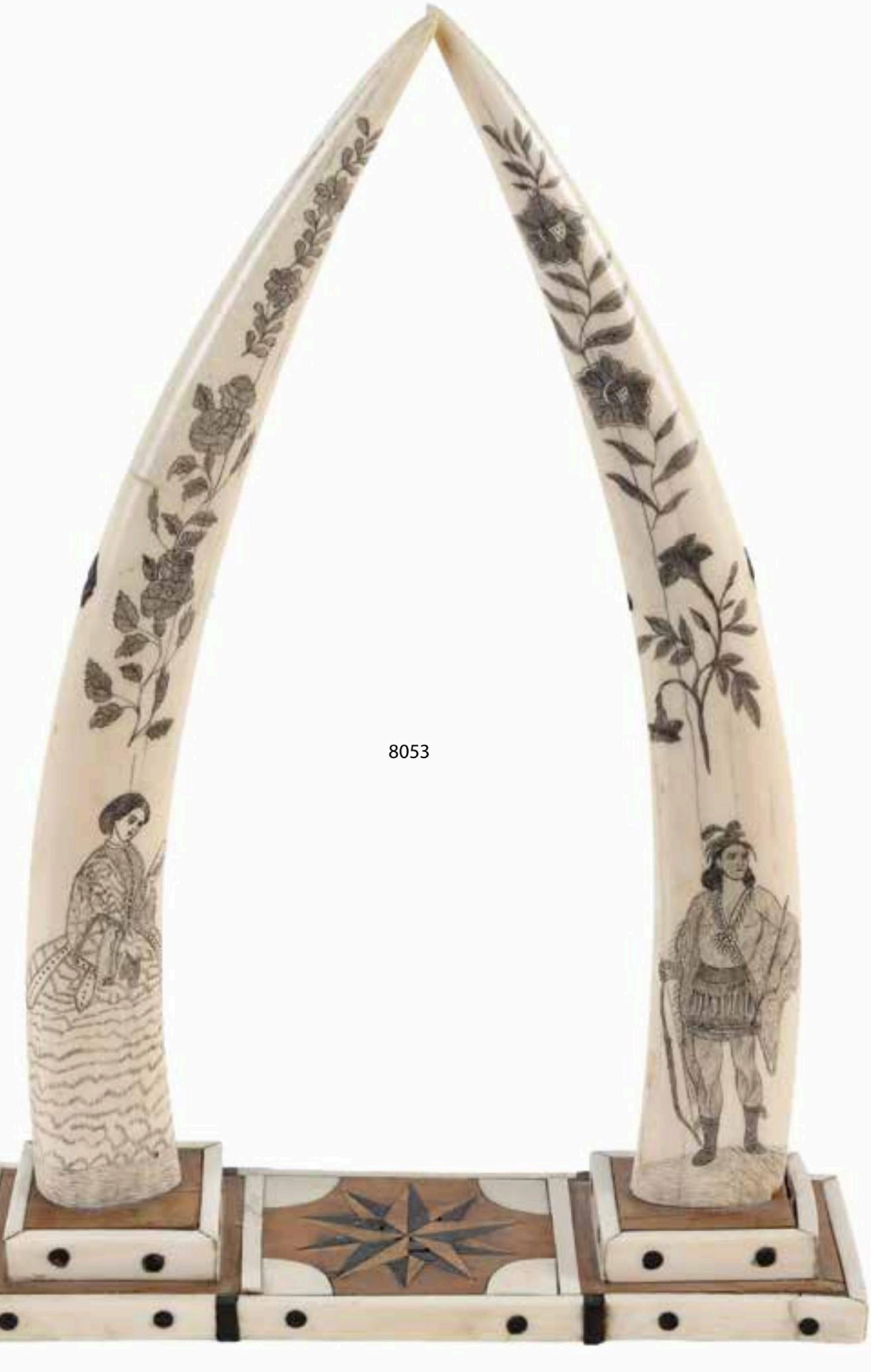
Provenance:
Hyland Granby Antiques, Hyannis Port, Massachusetts.



8052

8053. **FINE PAIR OF SCRIMSHAW WALRUS TUSKS**
America, Mid-19th Century
Finely engraved with floral sprigs and standing figures, one with a woman reading a letter and the other with an American Native holding a bow and arrow. Mounted to an exotic wood base with an inlaid compass rose and walrus ivory trim studded with contrasting dots, probably ebony. Height 17.75”. Base width 12.25”. 4,000/6,000

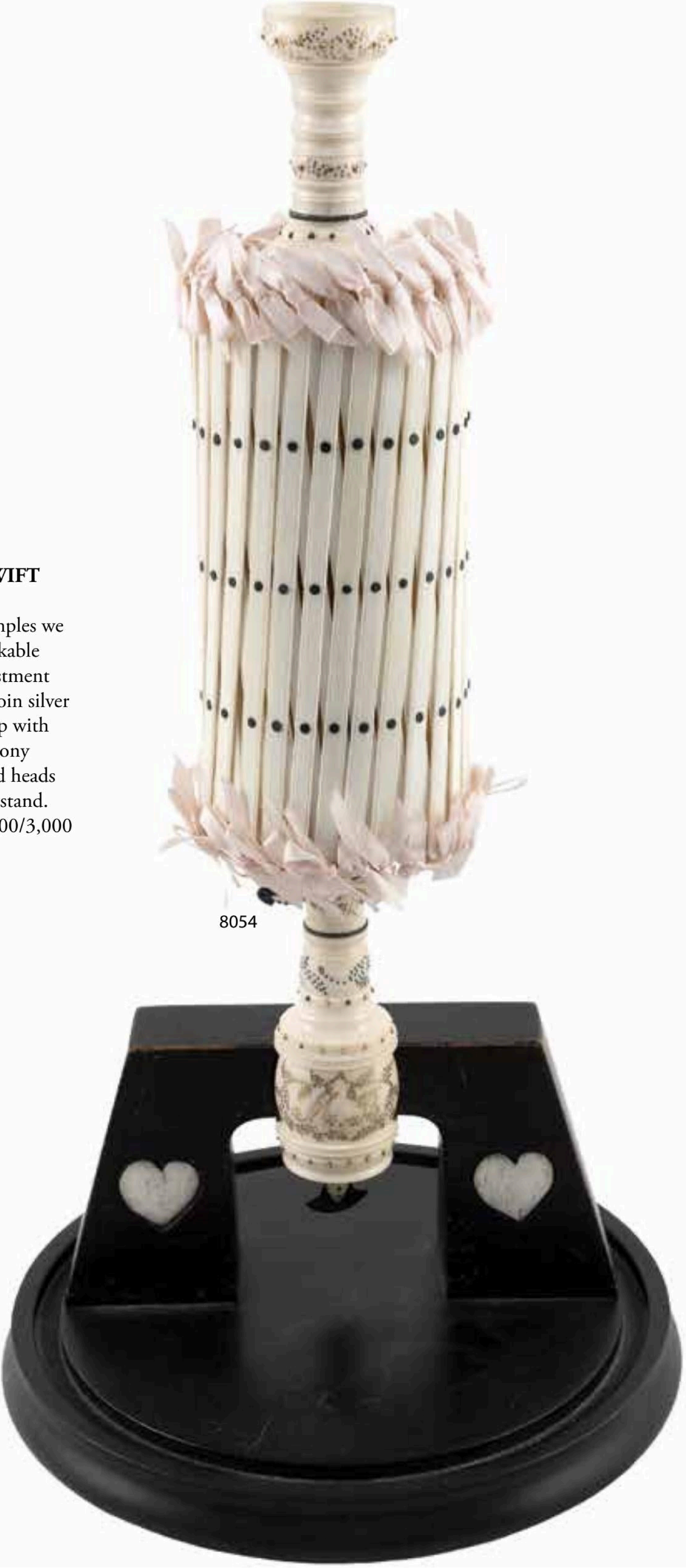
Provenance:
Hyland Granby Antiques, Hyannis Port, Massachusetts.



8053

8054. **EXCEPTIONAL SCRIMSHAW WHALE IVORY SWIFT**
America, 19th Century
Elegantly and masterfully crafted, one of the finest examples we have examined, unique in its decoration and in a remarkable state of preservation. Elaborately turned yarn cup, adjustment collars and barrel-form clamp with ebony spacers and coin silver and gold metal pique inlay in organic designs, the clamp with a script "MB" surrounded by a leafy vine. Shaft with ebony banding. Ivory or bone set screws with metal fan-shaped heads adorned with pique. Height 14.5". With custom-made stand.
2,000/3,000

Provenance:
Thomas Prindall, Maine.
Keith Kittredge, Cape Cod, Massachusetts.
Ed Lang, Long Island, New York.
Paul Madden Antiques, Sandwich, Massachusetts.


8054

THE ART OF A.E. CROWELL

Decoys and decorative bird carvings are one of the only truly American art forms, and each one reflects the diversity of America: the waterways and landscapes the bird inhabits, the method of hunting prevalent in that region, and the creativity of the carver who created it. The earliest decoys, some 1,000 years old, were crafted by Native Americans from sticks, skins and feathers. Colonial settlers followed their examples but created more durable and reusable versions from carved and painted wood. The craft grew and flourished throughout the 18th and 19th Centuries as more men began hunting for both food and sport.

The best examples capture the essential appearance, attitude and animation of the bird. Without question, A. Elmer Crowell (1862-1952) was one of the best.

Crowell was born on Cape Cod and grew up on a cranberry farm in East Harwich. At age 12, Crowell's father gave him a shotgun, and the young boy amused himself by devising ways to get birds to land on the lake near his home. Although he carved some decoys, he primarily used live decoys -- tethered geese and ducks he trained to lure wild birds as they flew over his pond during their migration. His reputation as a hunter and decoy trainer grew, and around 1900 he was asked to manage a hunting camp on Wenham Lake owned by affluent Boston physician Dr. John C. Phillips.

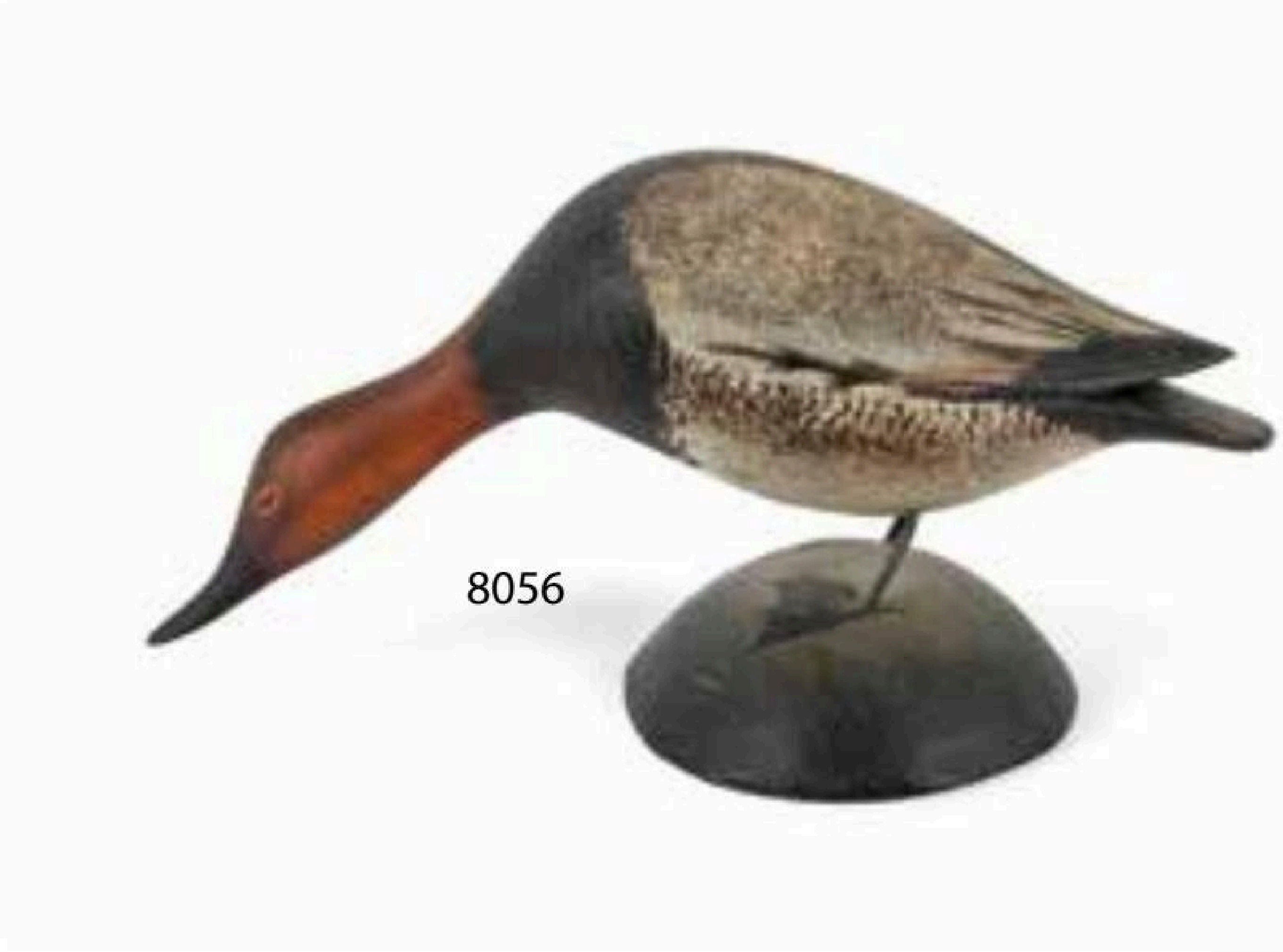
Following the Civil War, advances in weaponry and the romanticism of “the hunt” by the likes of Teddy Roosevelt led to the proliferation of private sporting clubs, where gentlemen hunters would gather for both sport and camaraderie. Crowell worked at this kind of club for nearly a decade, primarily building blinds and training live decoys, although he did continue his forays into decoy and bird carving. By 1912, the populations of several bird species had been so thoroughly depleted Massachusetts outlawed the sale of migratory birds. "The Hunt" was over. No longer able to make a living training live decoys, Crowell, at age 50, turned to carving.

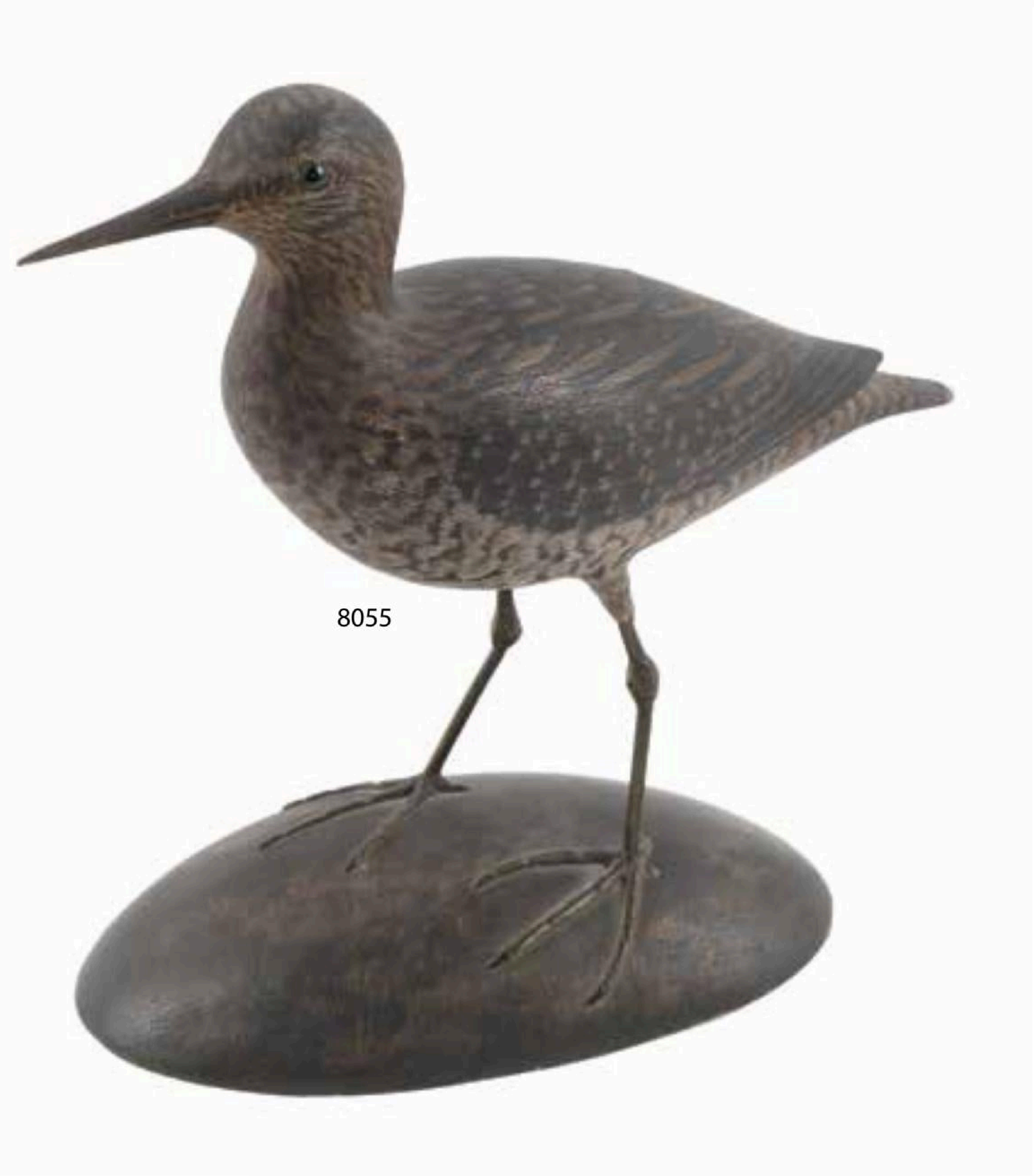
Perhaps it was innate ability coupled with a lifetime spent observing and interacting with his subjects that enabled Crowell to create such exceptional carvings. His decorative pieces were carved with such delicate features they achieve a sinuous, sculptural quality, and his unique “wet on wet” painting technique gives plumage a distinct softness and realism. Crowell is also notable for the extraordinary range of birds he carved -- more than 200 kinds of ducks, shorebirds, songbirds and upland game birds.

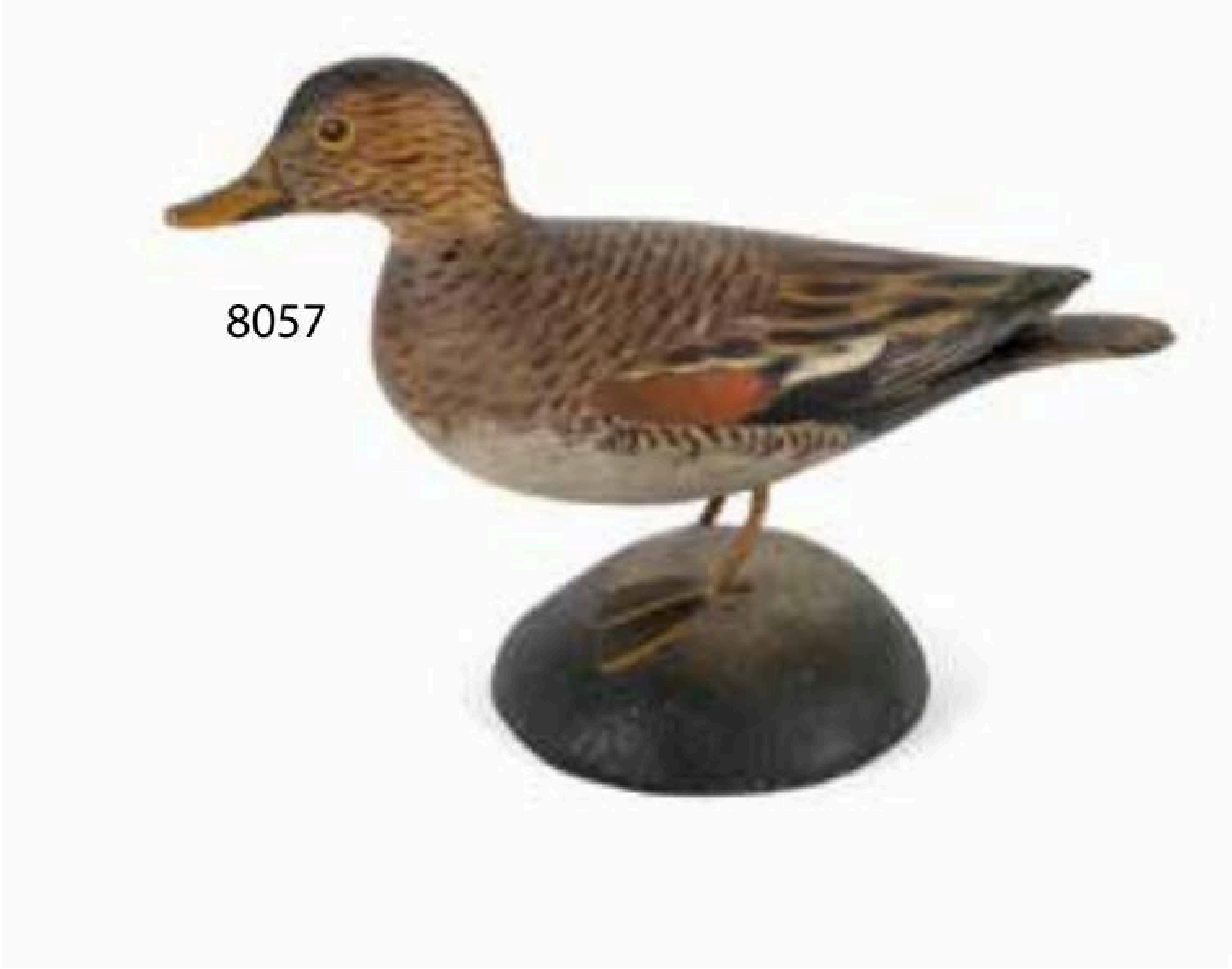
Miniatures, in particular, were a commercial endeavor for Crowell. They made an attractive souvenir for tourists visiting the Cape. His market ranged from hunters, to bird lovers, to schools and museums wanting to display bird likenesses. Documented visitors to Crowell's shop included DuPonts, Rockefellers and Henry Ford.

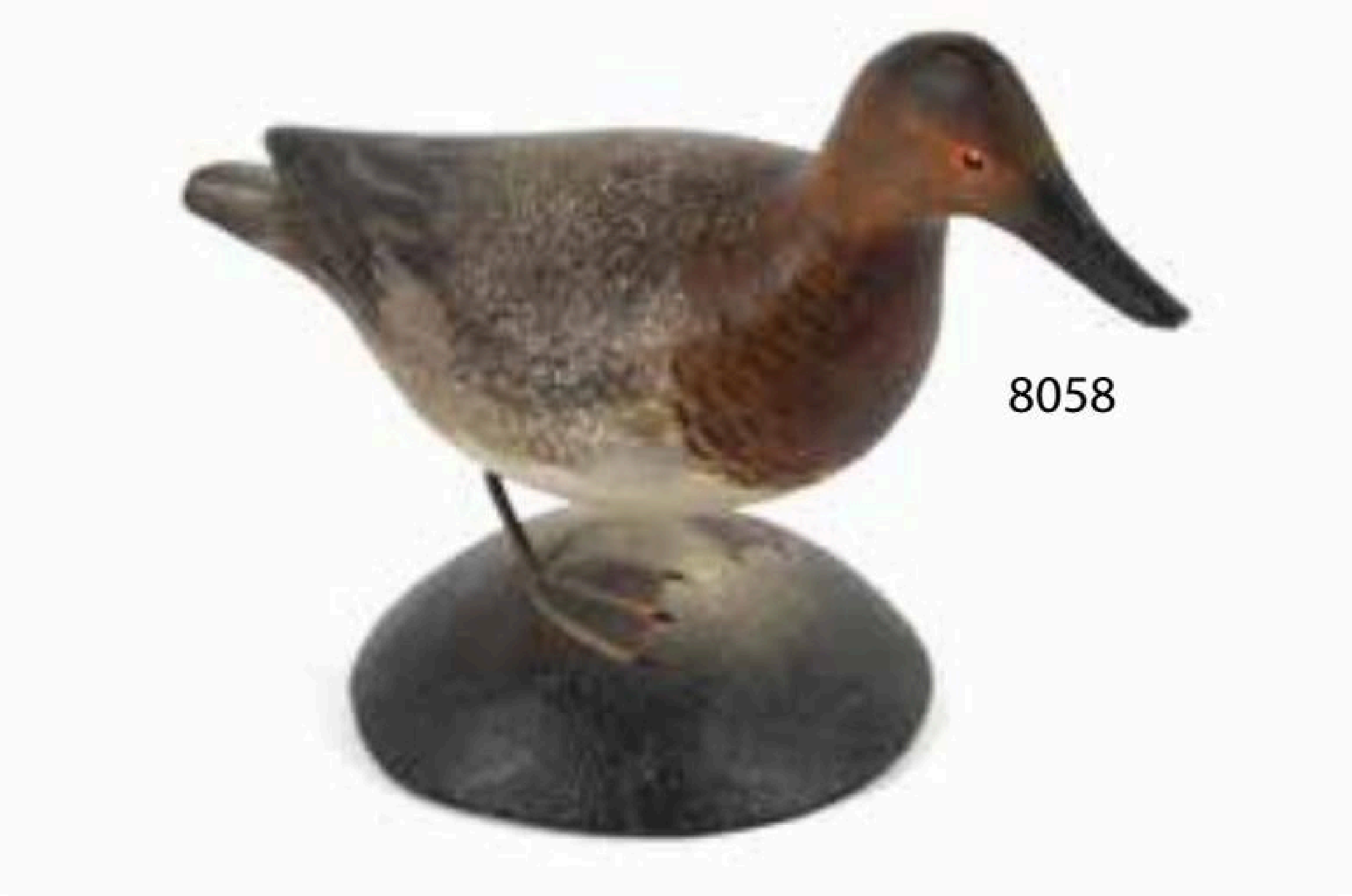
Crowell officially began working with his son, Cleon, in the early 1920s. The two continued to carve and paint together until Elmer's death in 1952.

Crowell's legacy is an important and lasting contribution to American art and culture. His decoys and decorative carvings have enormous appeal because they are a tangible reminder of the art of the hunt, comradeship between men, and the grandeur of the American landscape.









8055. **A. ELMER CROWELL LIFE-SIZE CARVING OF A SNIPE**
East Harwich, Massachusetts, Circa 1920-1930
Inset glass eyes. Mounted on a painted oval base. Crisp oval maker's brand on underside "A. Elmer Crowell Decoys East Harwich, Mass.". Height 8.25". Length 9.5". 8,000/12,000

Provenance:
Bertram K. and Nina Fletcher Little, Cambridge, Massachusetts.
The Bertram K. Little and Nina Fletcher Little Collection, Sotheby's New York, January 29, 1994, Lot #146.
Marguerite Riordan, Stonington, Connecticut, February 1, 1994.

8056. **A. ELMER CROWELL MINIATURE CARVING OF A CANVASBACK DRAKE**
East Harwich, Massachusetts, Circa 1928
Mounted on a round base. Paper label. Height 2.5".
1,000/1,500

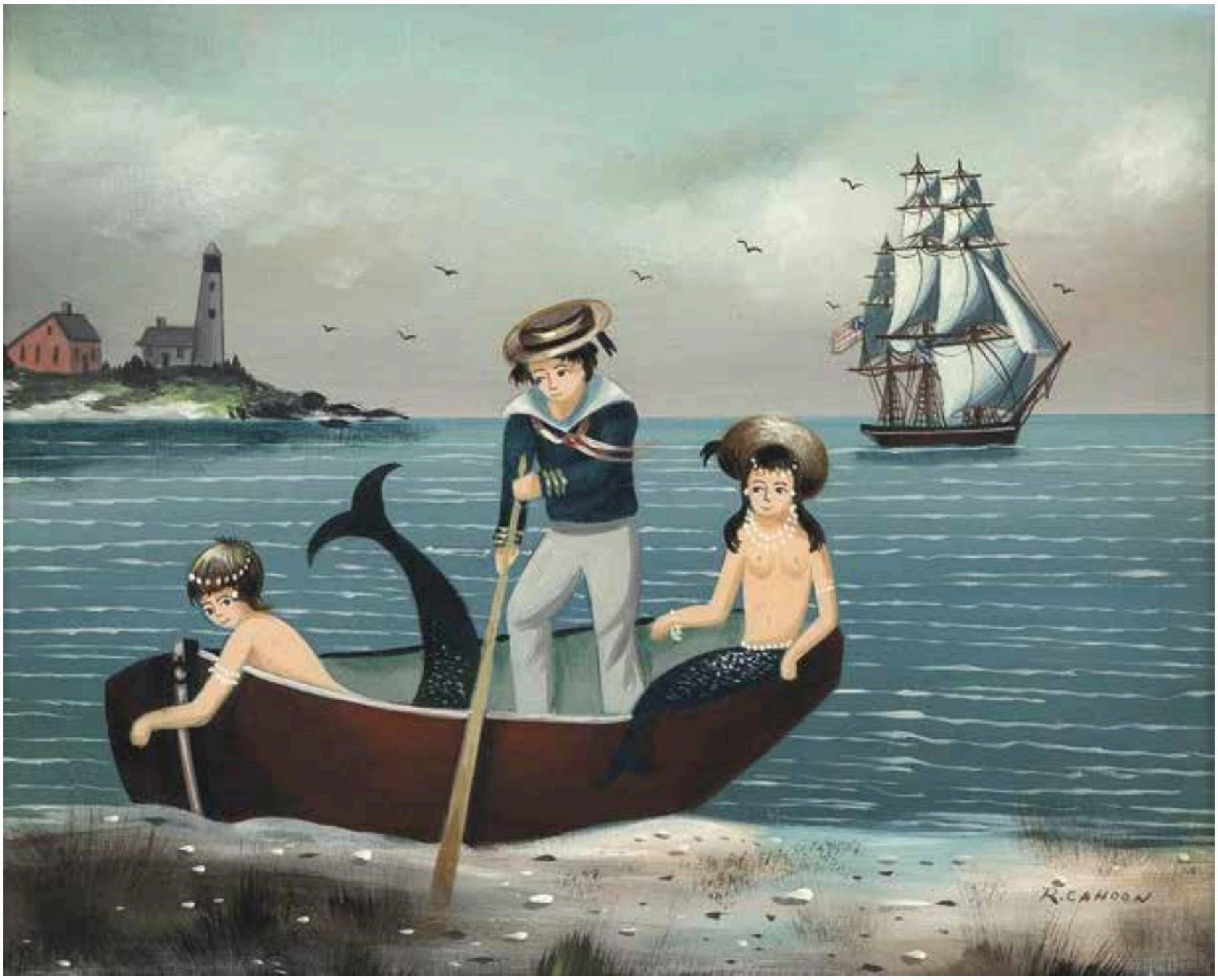
Provenance:
Eldred's, sale date unknown.

8057. **A. ELMER CROWELL MINIATURE CARVING OF A GADWALL DRAKE**
East Harwich, Massachusetts, Circa 1930
Mounted on a round base. Height 2.5". 1,000/1,500

Provenance:
Eldred's, sale date unknown.

8058. **A. ELMER CROWELL MINIATURE CARVING OF A CANVASBACK HEN**
East Harwich, Massachusetts, Circa 1928
Mounted on a round base. Paper label. Height 2.75".
1,000/1,500

Provenance:
Eldred's, sale date unknown.

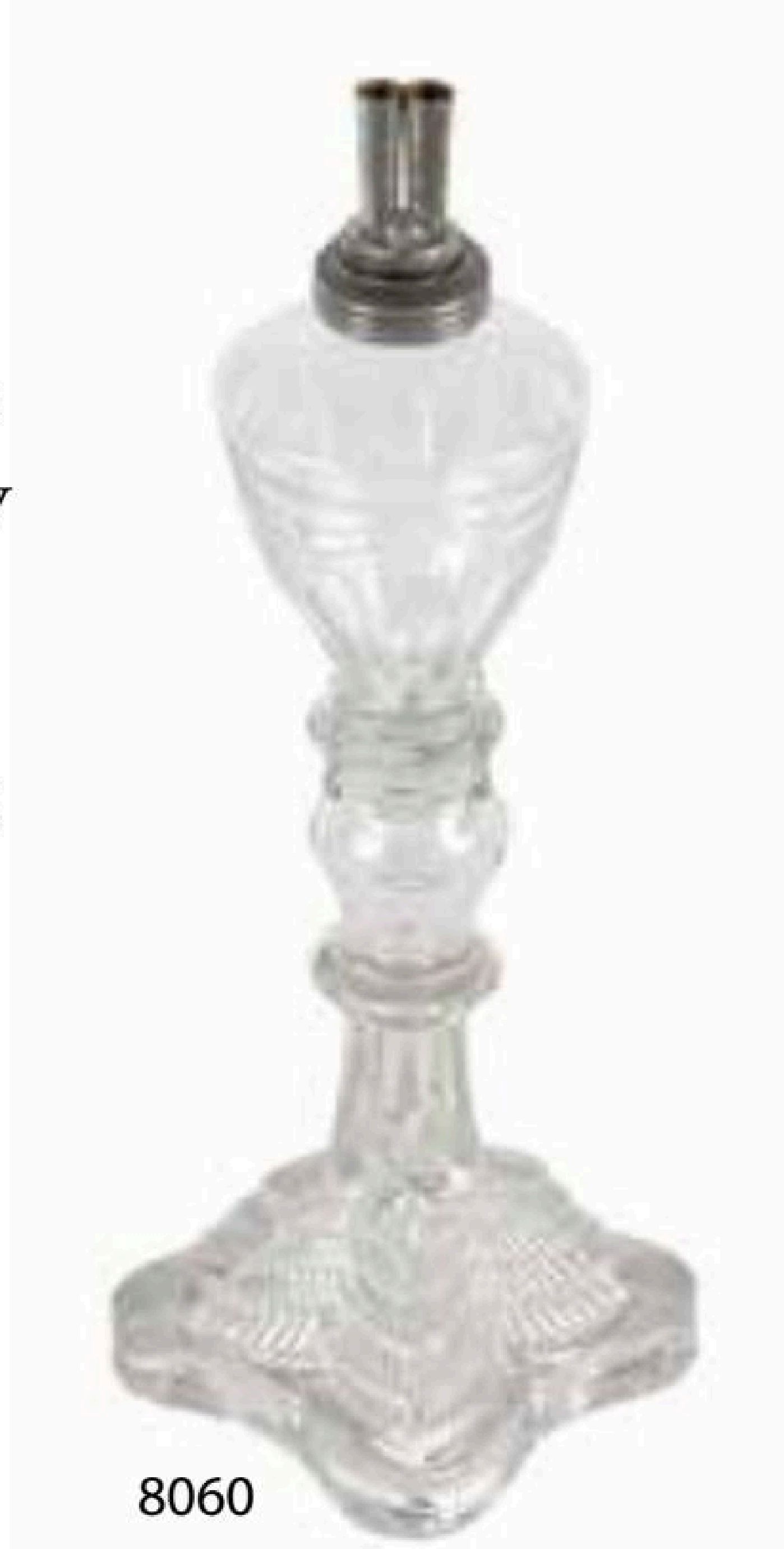


8059

8059. **RALPH EUGENE CAHOON, JR.**
Massachusetts, 1910-1982
Shore leave. A quintessential Cahoon composition depicting a sailor and two mermaids landing a dory on the beach, with a lighthouse and ship in the distance. Signed lower right "R. Cahoon". Housed in a 19th Century gilt frame likely hand-selected by the artist. Oil on masonite, 8" x 10". Framed 12.25" x 14.25". 10,000/15,000

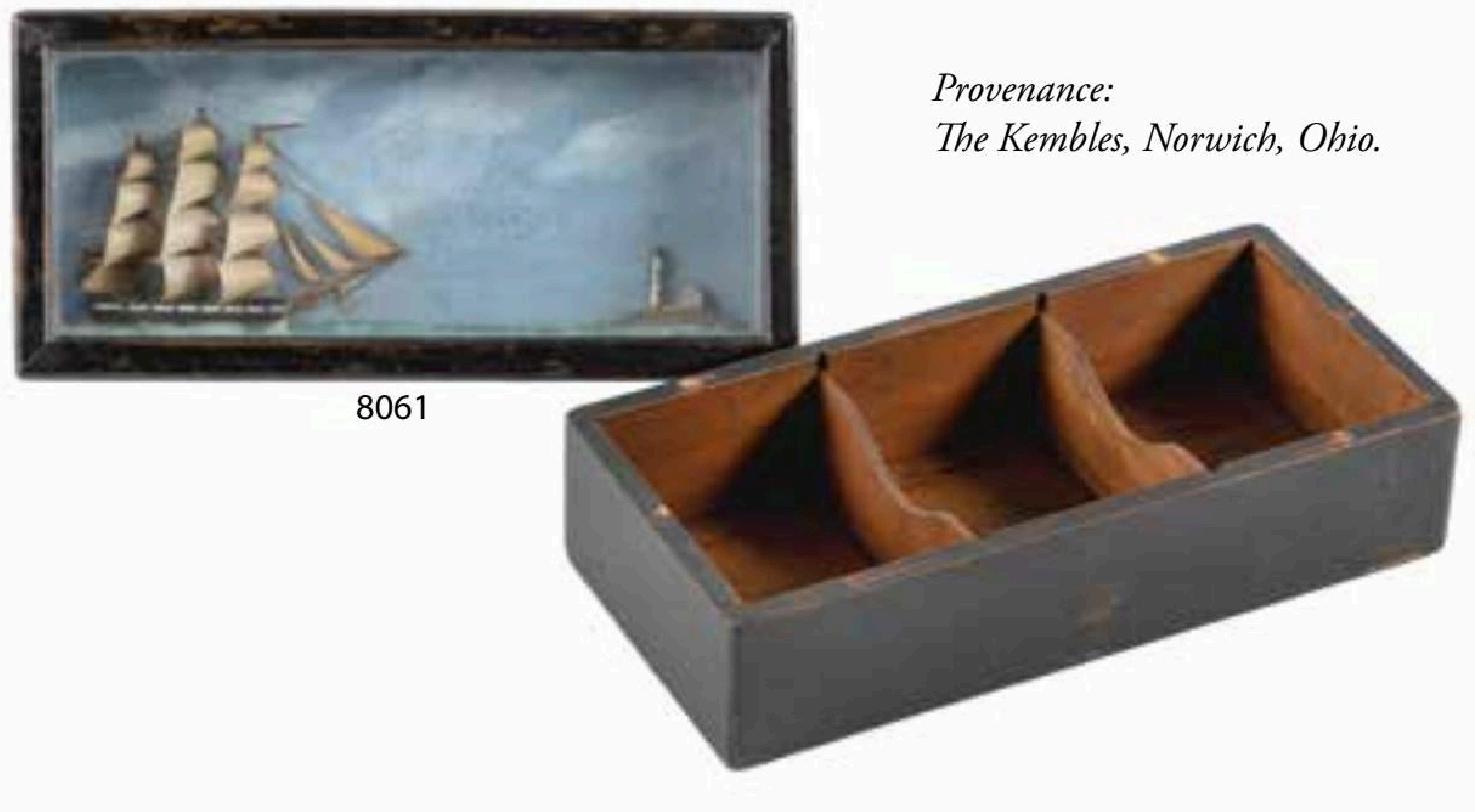
8060. **CLEAR BLOWN AND PRESSED GLASS OIL LAMP**
Probably Sandwich, Massachusetts, Mid-19th Century
Blown font etched and engraved with swags and tassels. Blown stem with wafers. Pressed base with interior ribbing and tiers of leaf tips atop a spreading foot. Height 11.5”. 400/700

Provenance:
Marguerite Riordan, Stonington, Connecticut, September 25, 1997.


8060

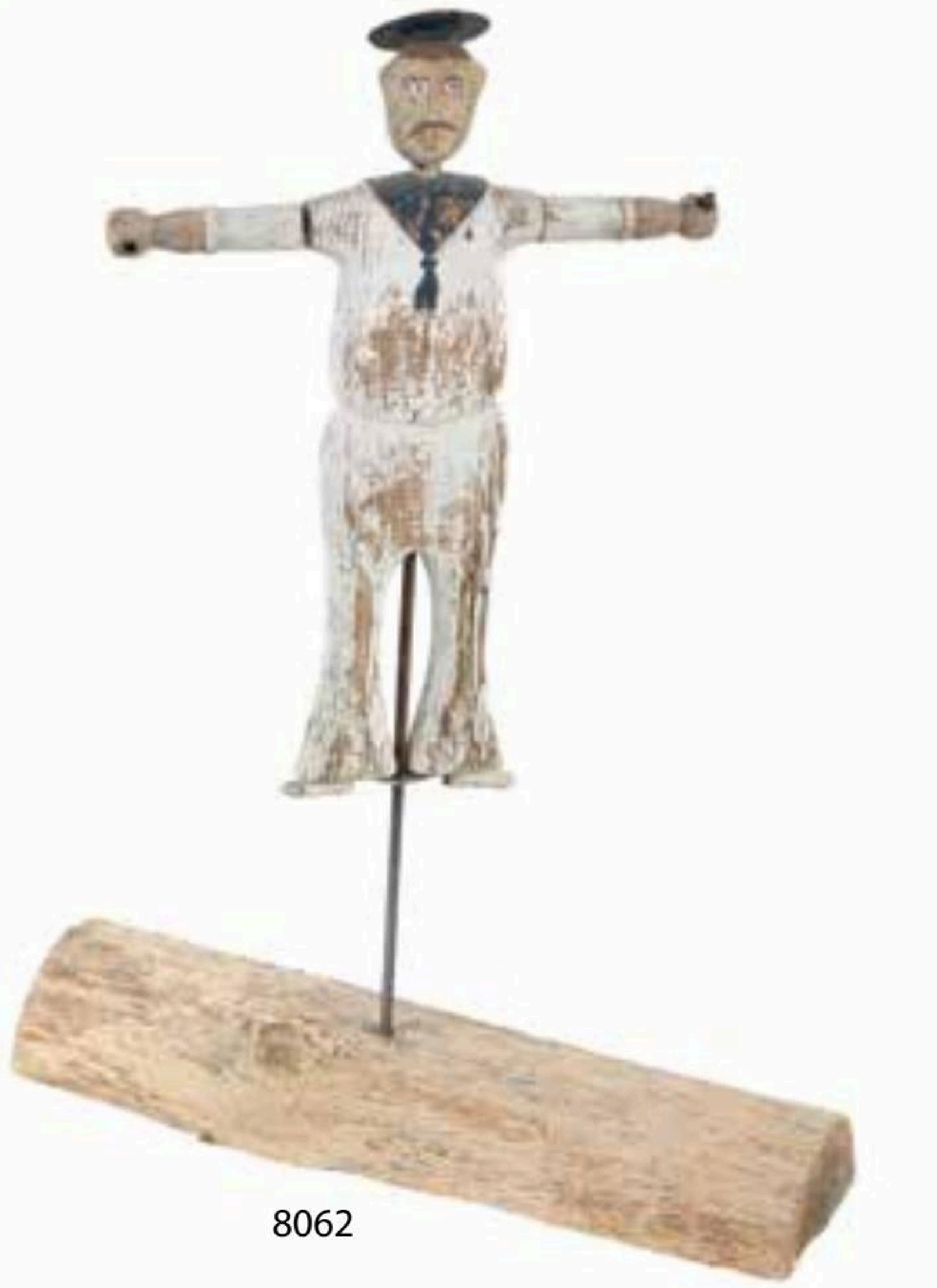
8061. **FOLK ART BOX, POSSIBLY NANTUCKET**
America, 20th Century
Lid with diorama of an American-flagged three-masted ship off an island lighthouse. Exterior painted black, showing some wear. Interior with natural finish and fitted with two removable dividers. Height 2.75”. Length 7.5”. 400/600

Provenance:
The Kembles, Norwich, Ohio.


8061

8062. **VINTAGE CARVED AND PAINTED WOODEN SAILOR WHIRLIGIG**
20th Century
Charming crusty finish. Missing paddles. Mounted on a metal rod and driftwood base. Total height 22”. Length 15.75”. 300/500

Provenance:
Rafael Osona Auctions, Nantucket, Massachusetts, 1989.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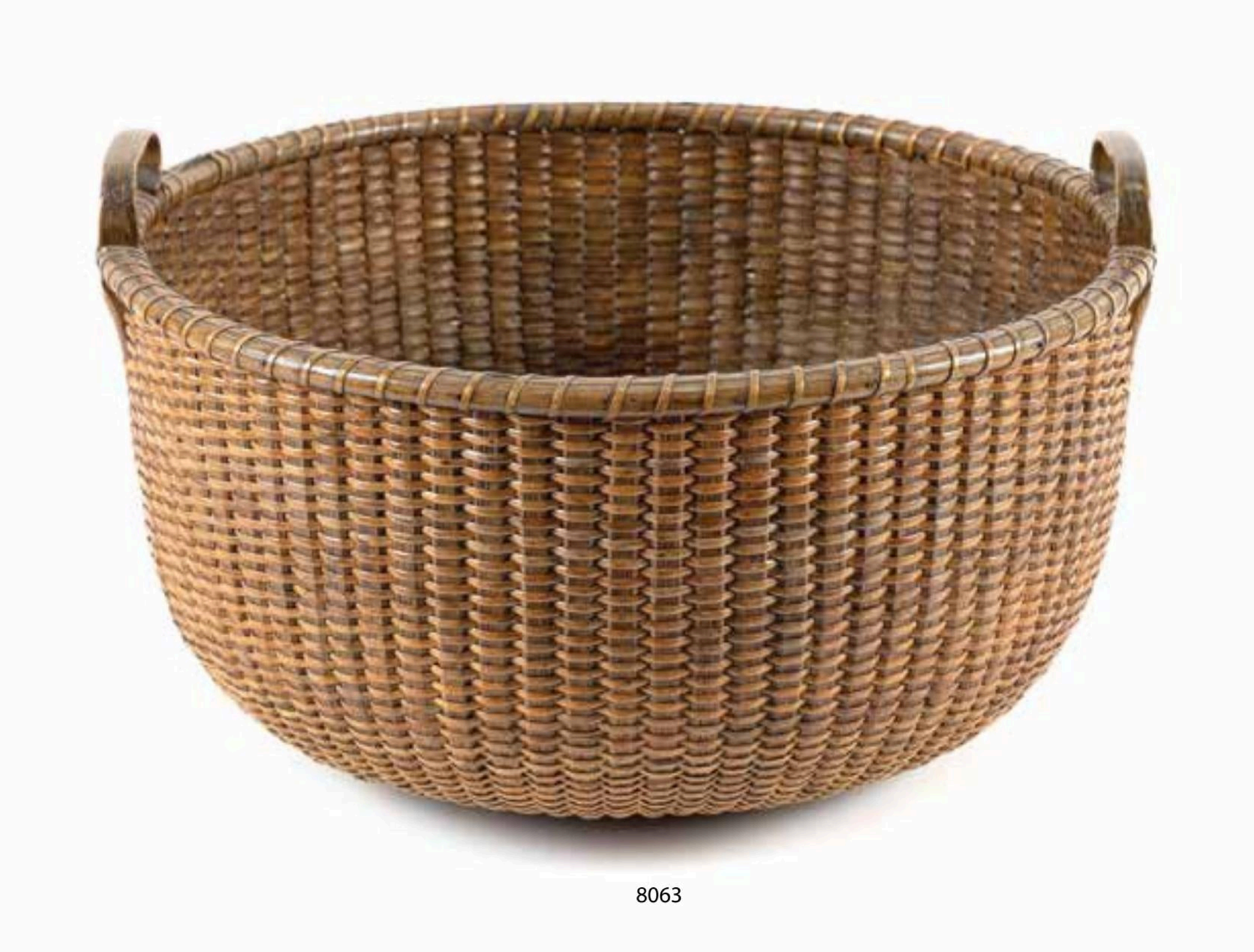


8063

8063. **EXTREMELY LARGE AND FINE NANTUCKET LIGHTSHIP BASKET ATTRIBUTED TO MITCHELL RAY**

Nantucket, Massachusetts, Circa 1910

Oak fixed handles with shaped finger holds. Oak rim and ribs. Mahogany base plate with two grooved concentric rings on interior, typical for Ray. Excellent state of preservation and rich brown patina. Height to rim 9.5”. Diameter 18.75”.

3,000/5,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, October 7, 2004.

Reference:
***The Decorative Arts and Crafts of Nantucket** by Charles H. and Mary Grace Carpenter (N.Y., 1987), p. 185, 188-190, 193.*
***Nantucket Lightship Baskets** by Katherine and Edgar Seeler (Nantucket, Mass., 1982), p. 14, 106-107, plate 46.*
***The Lightship Baskets of Nantucket, A Continuing Craft** by David H. Wood (Nantucket, Mass., 1994), p. 7, 17, 47.*

Clinton Mitchell “Mitchy” Ray (1870-1956) learned to make Nantucket baskets from his grandfather, Charles B. Ray, one of the most prolific South Shoal Lightship basket makers. When Mitchy took up full-time basketmaking, many of the molds he used were made by his grandfather. He made work baskets of various sizes, including tiny “one-eggers”, which he sold for about $1.50.

His earliest baskets had simple paper labels but he later started famously marking them “I was made in Nantucket, I am strong and stout. Don't lose me or burn me and I'll never wear out.”.

8064. **REMARKABLE NANTUCKET LIGHTSHIP BASKET ATTRIBUTED TO CAPTAIN DAVIS HALL**
Nantucket, Late 19th Century
Rare bushel size, the largest form made by early Nantucket basket weavers, in excellent condition with warm patina. Oak fixed heart-shaped handles. Oak rim and ribs. Mahogany base plate, the interior with incised and grooved concentric rings. Height to rim 11.5”. Diameter 19.5”. 3,000/5,000

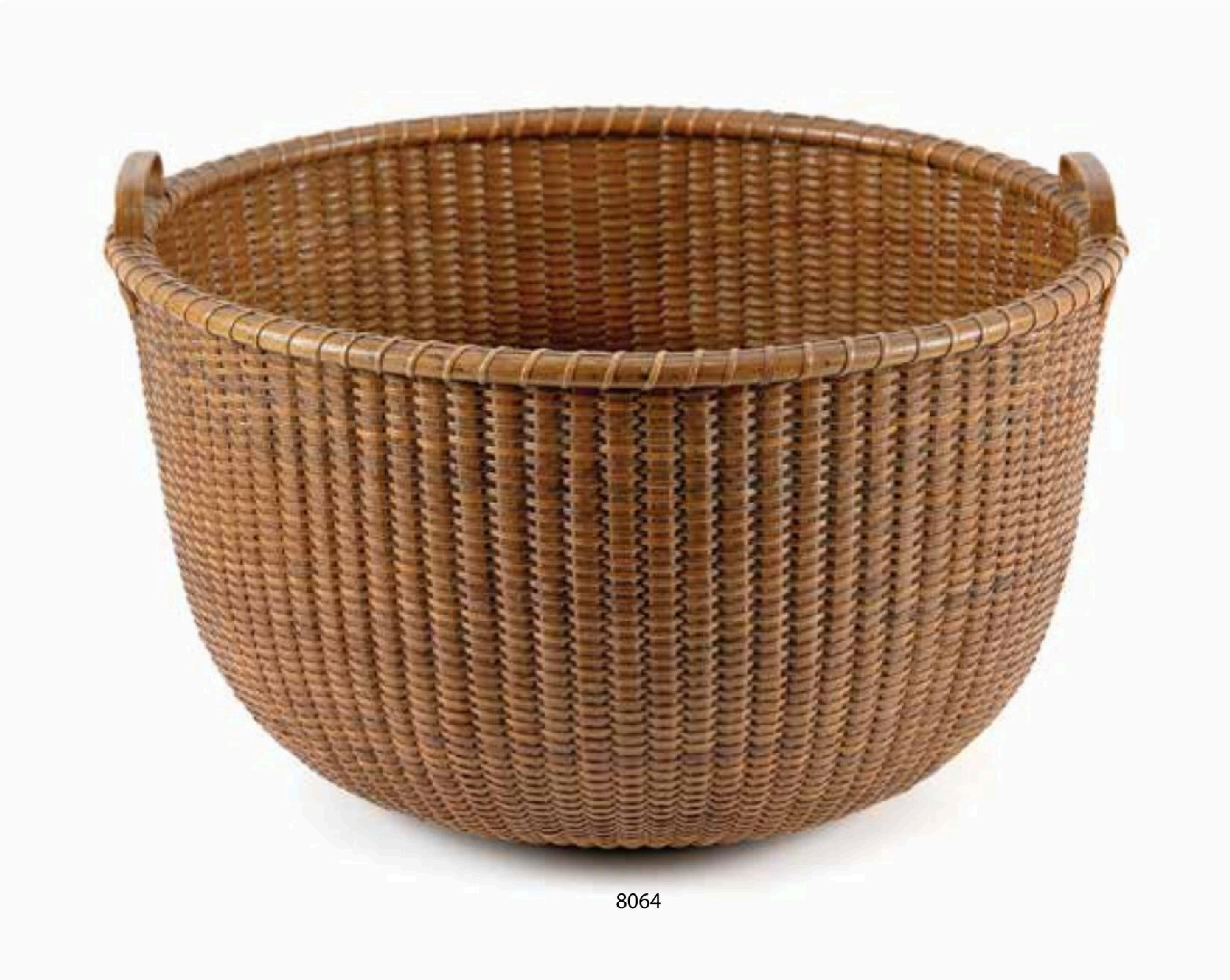
Provenance:
Marguerite Riordan, Stonington, Connecticut, October 7, 2004.

Reference:
The Decorative Arts and Crafts of Nantucket *by Charles H. and Mary Grace Carpenter (N.Y., 1987), p. 193.*
Nantucket Lightship Baskets *by Katherine and Edgar Seeler (Nantucket, Mass., 1982), p. 11-13, 78, plate 78.*
The Lightship Baskets of Nantucket, A Continuing Craft *by David H. Wood (Nantucket, Mass., 1994), p. 16, 26, 35. A bushel-size basket illustrated p. 52, fig. 37.*

Davis Hall (1825-1905), born in Hanson, Massachusetts, grew up without knowing his mariner father, who died shortly after Davis was born. His family moved to Nantucket after his mother remarried.

At age of 21, Hall was one of seven men who sailed the 44-ton fishing schooner *Mary and Emma* to California during the Gold Rush, the smallest vessel to sail around Cape Horn.

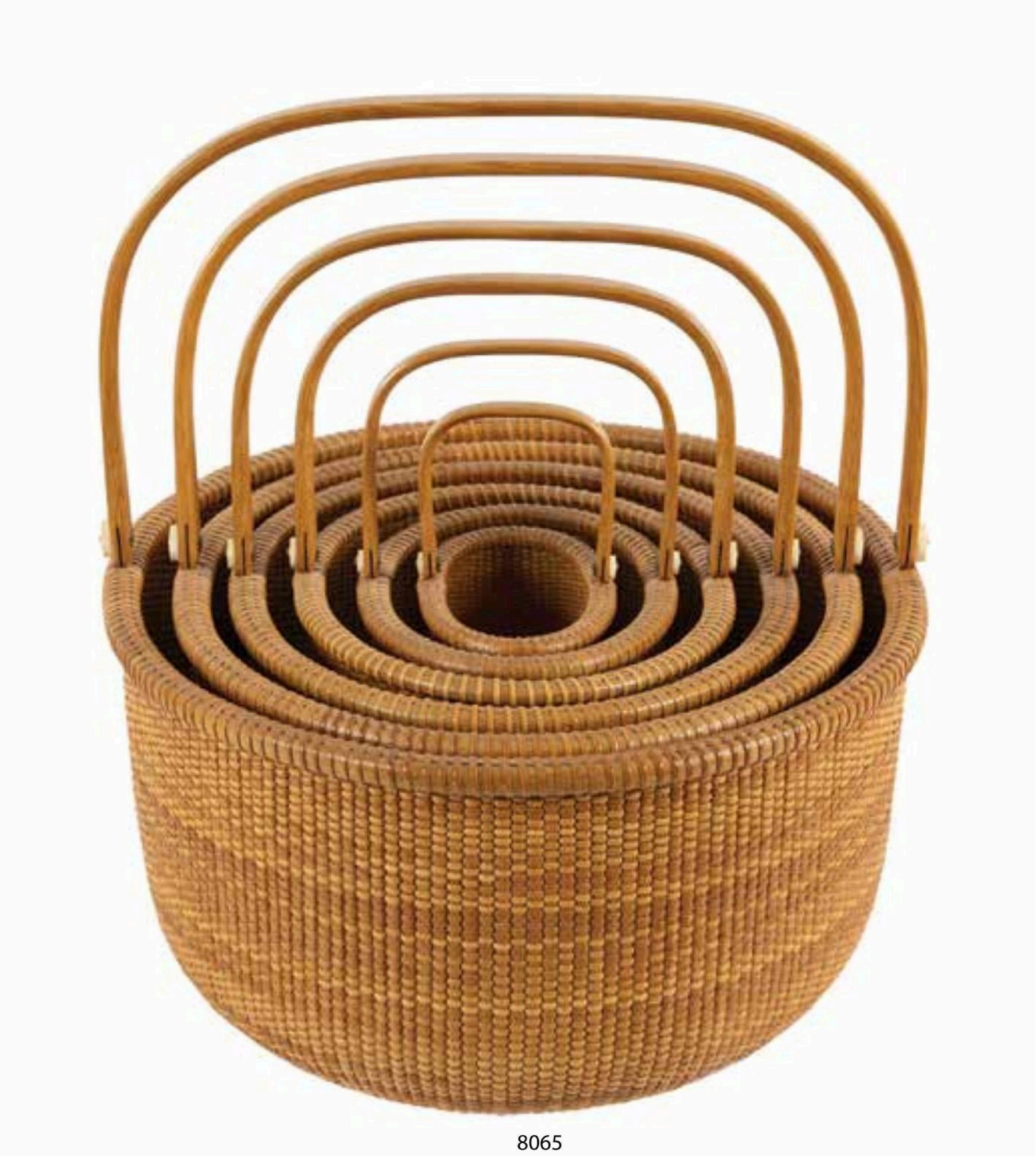
Eventually Hall returned to Nantucket. He worked for the Massachusetts Humane Society rescuing ships in distress before enlisting in the Union Army in 1862. In 1877 he was appointed to the crew of the South Shoal Lightship, where he learned the art of basket making. He is credited with helping develop the oval form of Nantucket baskets. His baskets are known for their tight weave and beautiful symmetry, as evidenced here.



8064

8065. **NEST OF SIX MICHAEL KANE NANTUCKET BASKETS**
Nantucket, Massachusetts, 20th Century
Oval, with swing handles. Oak staves and handles. Tightly woven rattan. Mahogany base plates. Incised on undersides "Made By Michael Kane M.K. 1995 C.C. Nantucket Island Oval Nest of 6". Heights to 7.25". Lengths from 5.5" to 15.75". 6,000/10,000

Michael Kane began weaving and selling Nantucket baskets out of his mother's luncheonette in 1969, when he was only in eighth grade. He learned the trade from his grandparents, noted basketmakers William and Jeanne Reis. His grandparents taught him to use oak staves instead of cane for its sturdiness and longevity.



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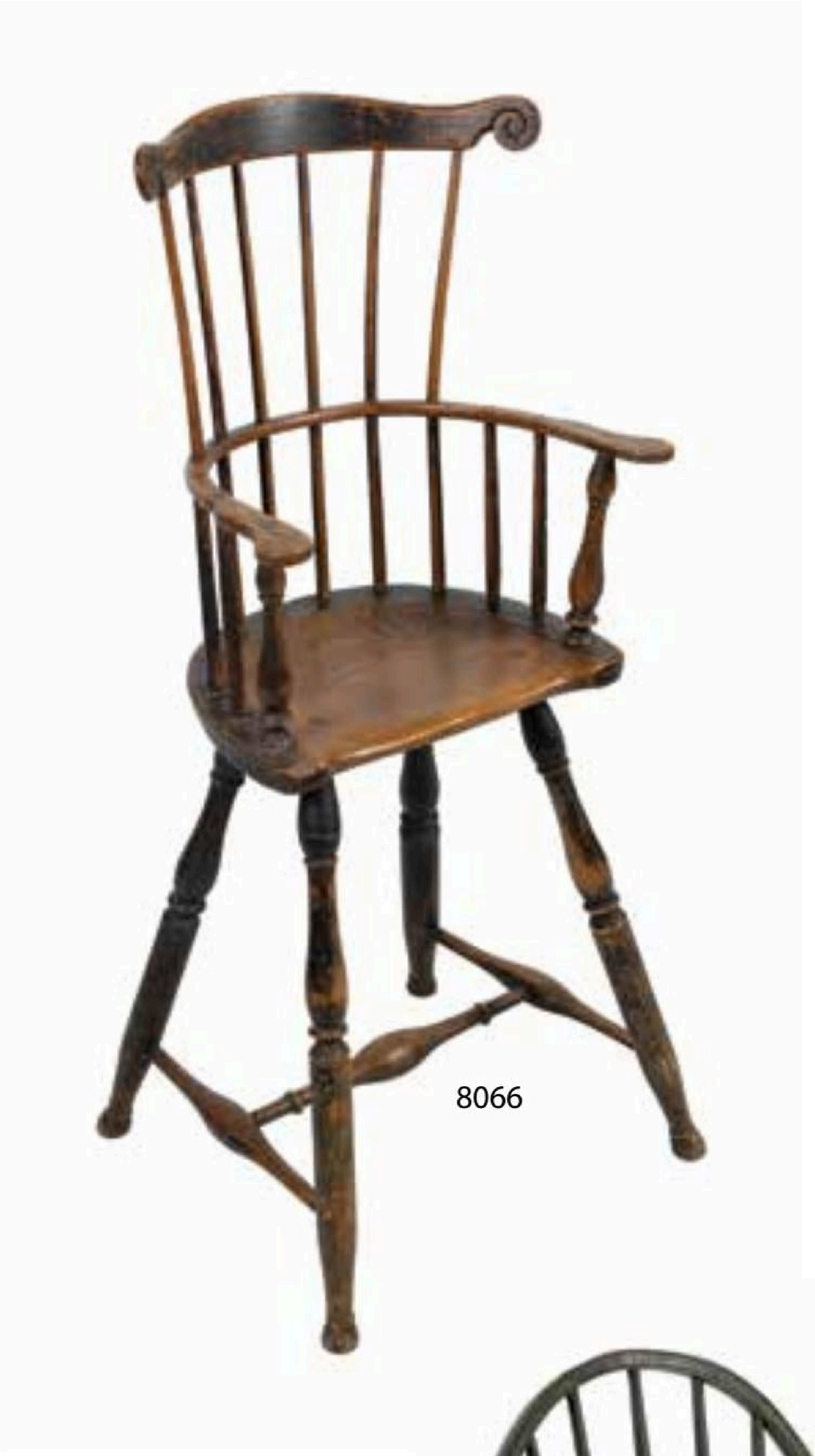


8066

8066. RARE CHILD'S WINDSOR COMB-BACK HIGH CHAIR

New England, Circa 1790

Retains much of its original black painted surface and gilt highlights. Tall back with scrolled ears. Pine seat. Baluster-turned arm supports and maple legs. Hickory and chestnut secondary woods. Back height 40.5". Seat height 22". Width 16.75".
5,000/10,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 1, 1994.

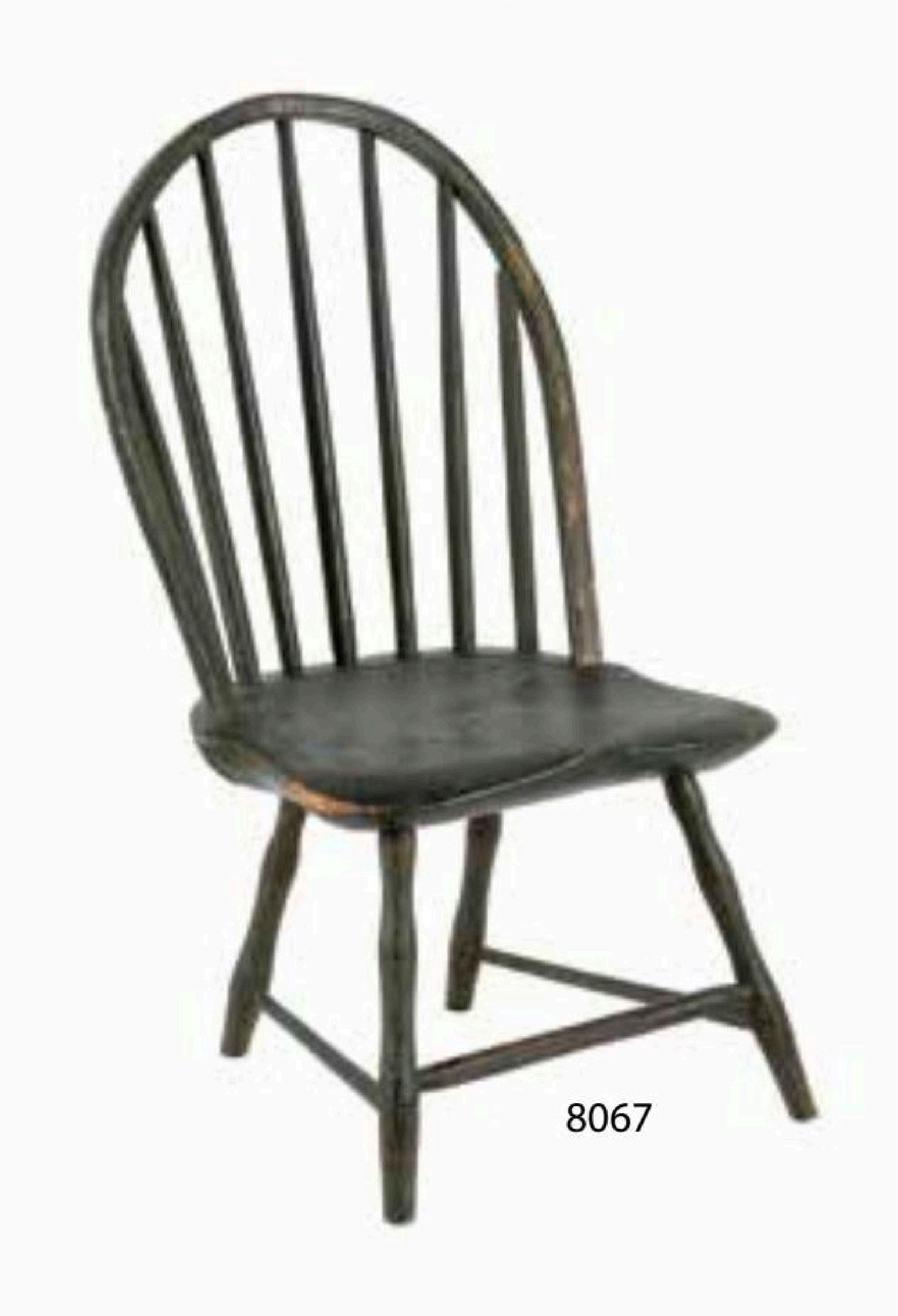
8067. CHILD'S GREEN-PAINTED WINDSOR HOOP-BACK SIDE CHAIR

New York, Circa 1800

Stamped "John V L Pruyn" and illegible pencil inscription on underside. Back height 22.5". Seat height 10". 300/500

Provenance:
Deanne Levison, Atlanta.

The stamped mark possibly refers to John Van Schaick Lansing Pruyn (1811-1877), a lawyer and politician born in Albany, New York, most notably serving as a U.S. representative during the latter half of the Civil War and the early days of Reconstruction.



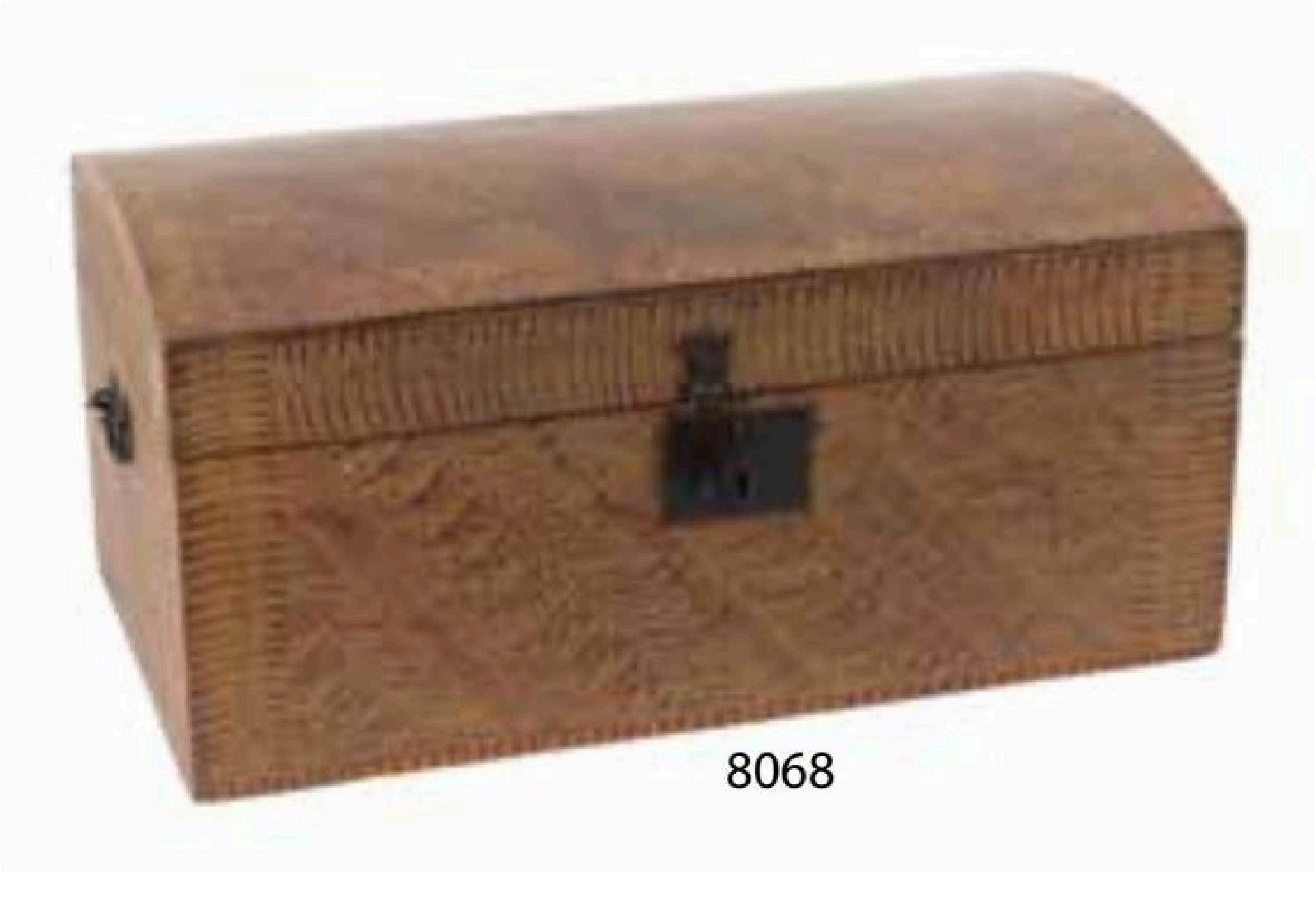
8067

8068. PAINT-DECORATED DOME-TOP TRUNK

Probably New England, Circa 1840

Diagonal bands of a swirling pattern in muted shades of yellow and brown. Iron lock, hinges and bail side handles, the handles with lobed plates. Height 13". Width 26". Depth 14.5".
800/1,200

Provenance:
Marguerite Riordan, Stonington, Connecticut, May 28, 1987.



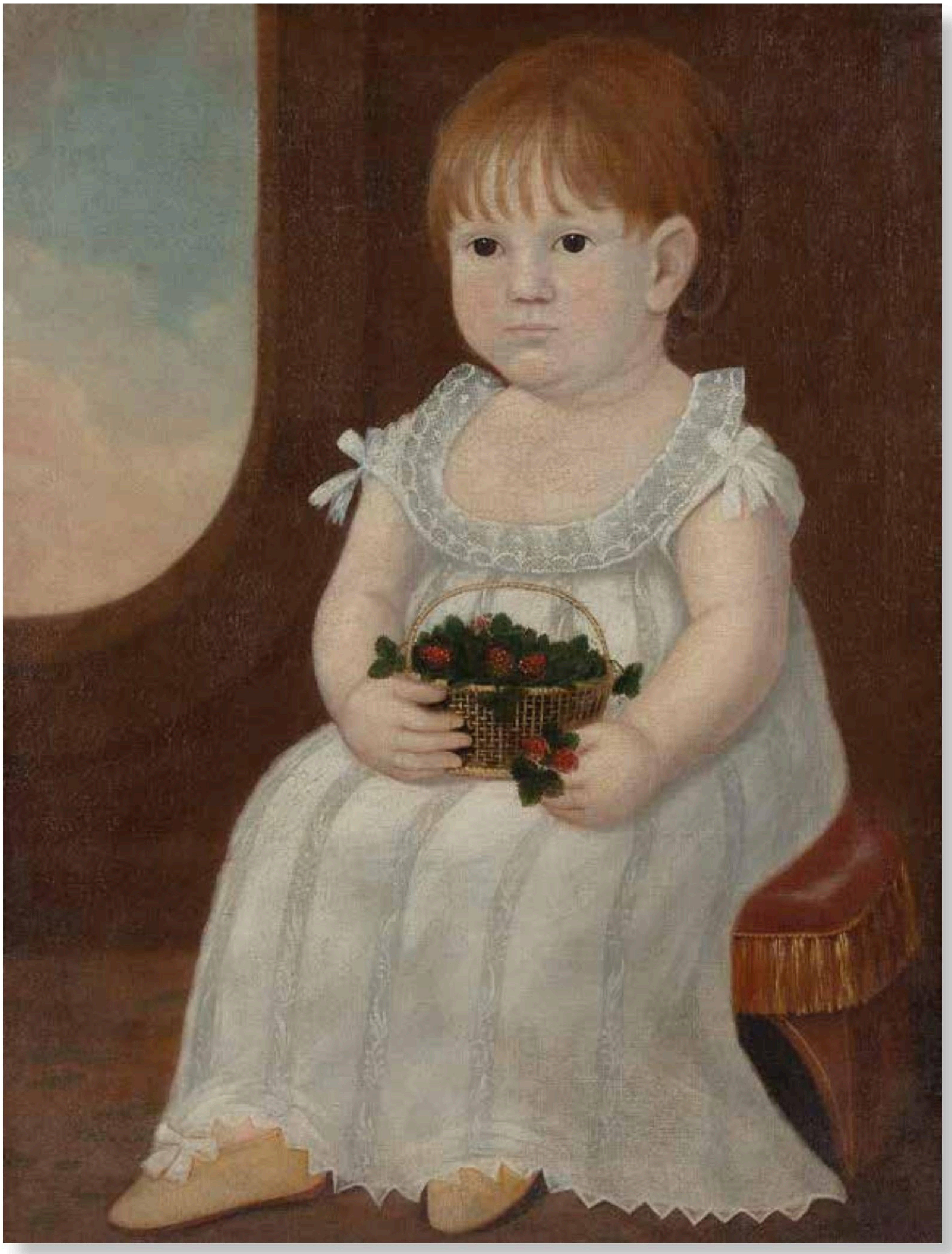
8068

8069. AMERICAN SCHOOL

Circa 1800

Portrait of a young girl wearing a fine lace-trimmed white dress, seated on an upholstered ottoman and holding a basket overflowing with strawberries. Window over her right shoulder frames a view of the sky. The oval form is repeated throughout the composition, in the window, the child's hand, the bodice of her dress, the basket, and the curve of the ottoman leg. Oil on canvas, 26" x 20". Framed 31" x 25". 20,000/40,000

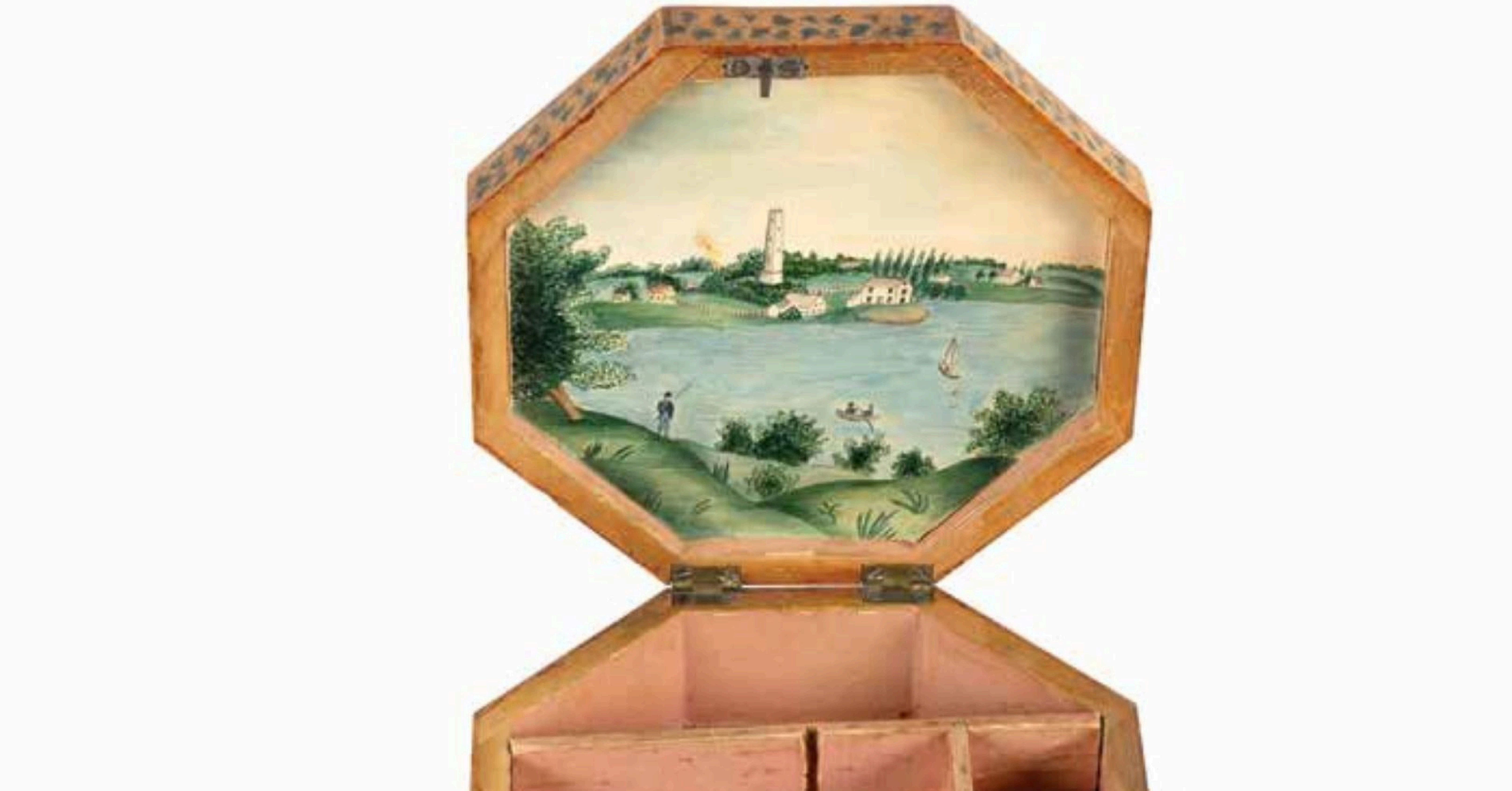
Provenance:
Willis Henry Auctions, Inc., Marshfield, Massachusetts, August 25, 1993. The auctioneer noted it descended in the Newburyport line of a local family.
Fred Giampietro, New Haven, Connecticut.
Marguerite Riordan, Stonington, Connecticut.
Acquired from Marguerite Riordan, February 1, 1994.



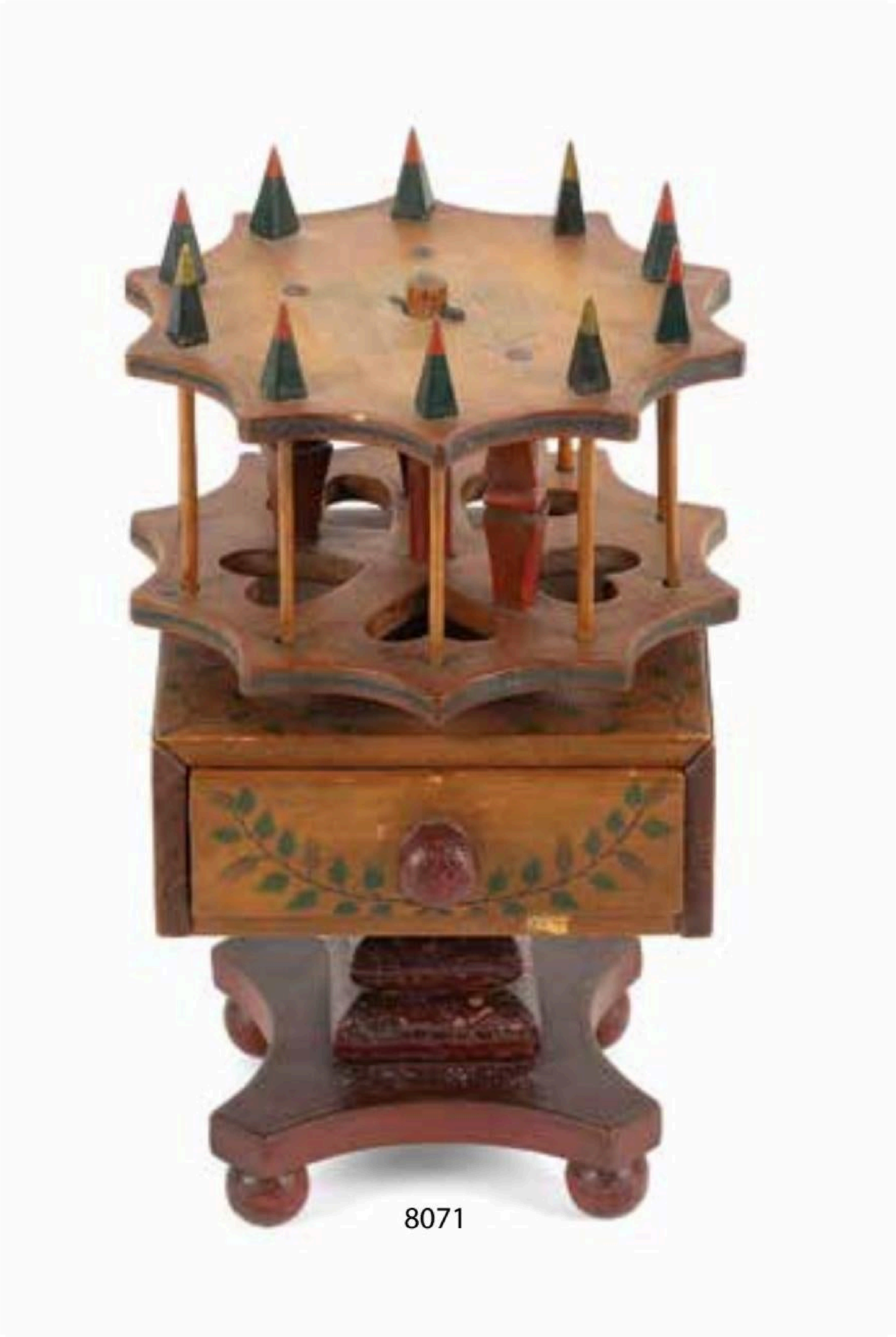
8069

8070. **FEDERAL BIRD'S-EYE MAPLE SEWING BOX WITH PAINTED DECORATION**
New England, probably Massachusetts, Early 19th Century
Box possibly made at the Seymour workshop in Boston and decorated by Mary Jane Appleton of Boston. Hinged lid depicts a seated woman holding a fan, surrounded by a garland of flowers, leaves and blue bows. Lid's lip with a coordinating ivy vine, interrupted by "Mary J Appleton." in Gothic lettering at the rear of the box. Each of the box's eight side panels with a different musical instrument and floral motif, most incorporating sheet music with infinitesimal notes and clefs. Lid interior lined with a watercolor painting on paper depicting a pastoral view, probably of the school in Keene, New Hampshire that Appleton attended. Fitted with multiple compartments lined in a pink paper. Contents include two small boxes, a miniature copy of the American Tract Society book **Dew-Drops** with presentation inscription, and a short letter of provenance indicating the box was decorated in 1822 by Appleton, who was then 16. Fine, untouched original condition. Height 3". Width 7.75". 2,000/3,000

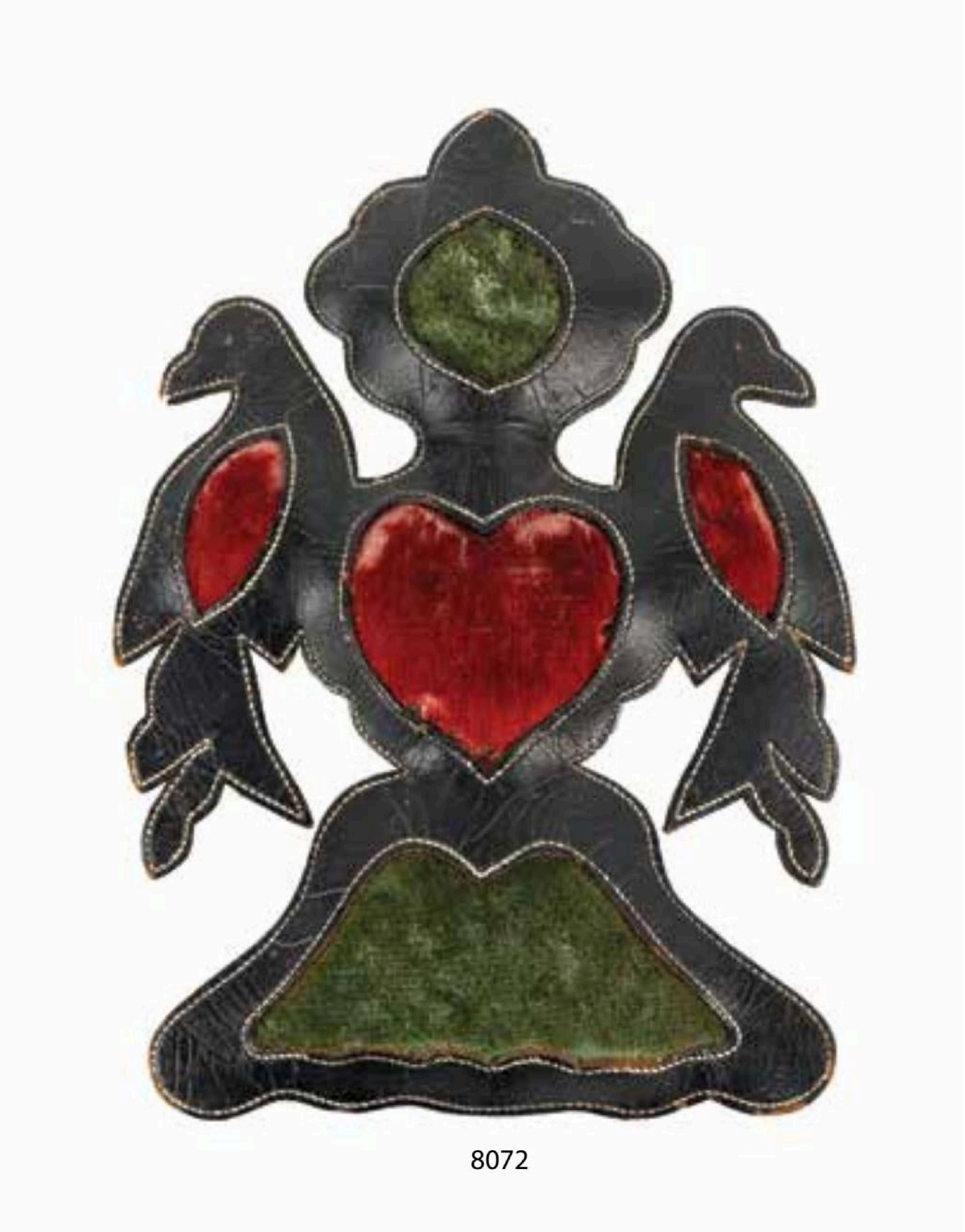
Provenance:
Found in Waterville, Maine.
Kaja Veilleux, Newcastle, Maine.



8070



8071



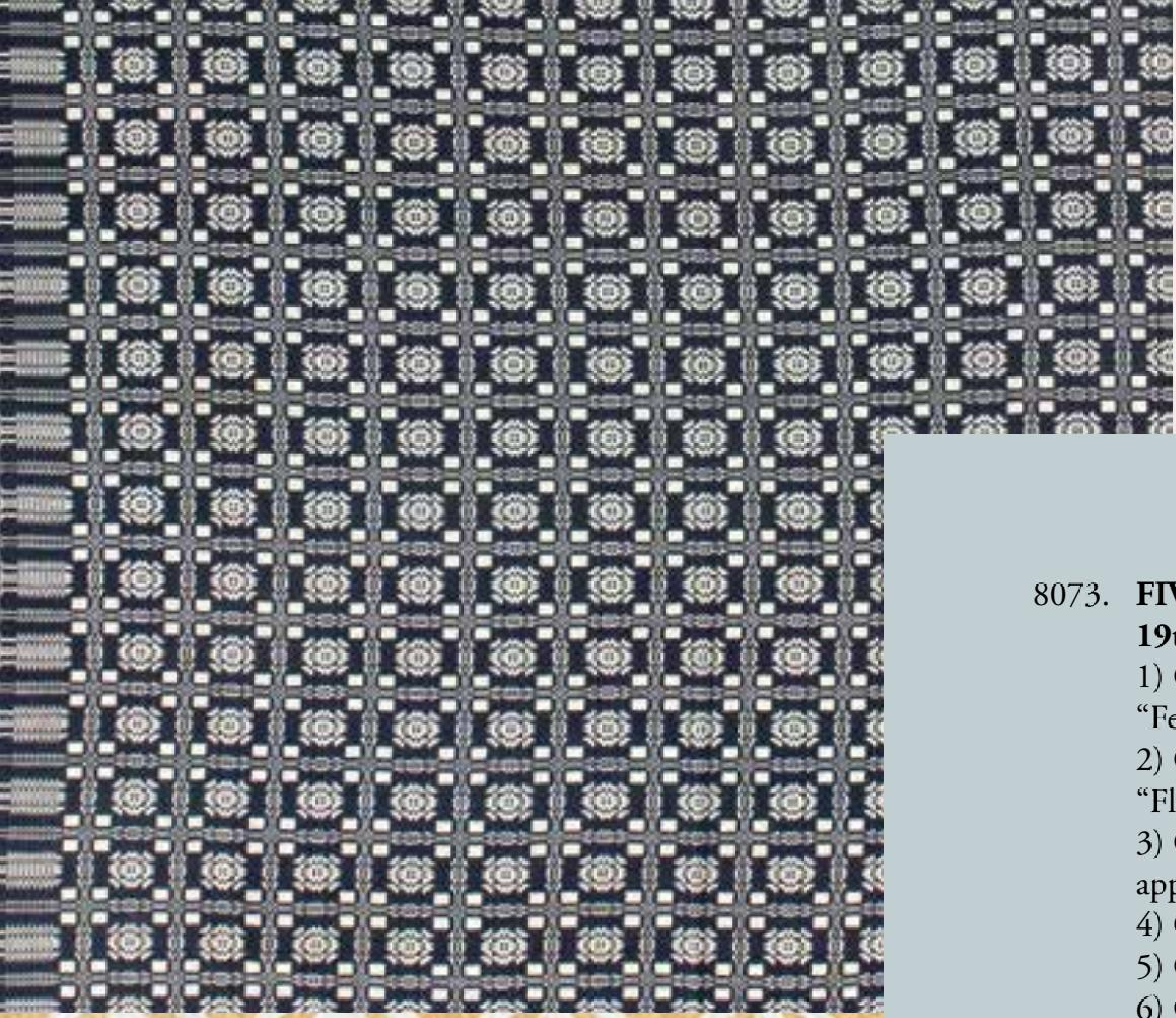
8072

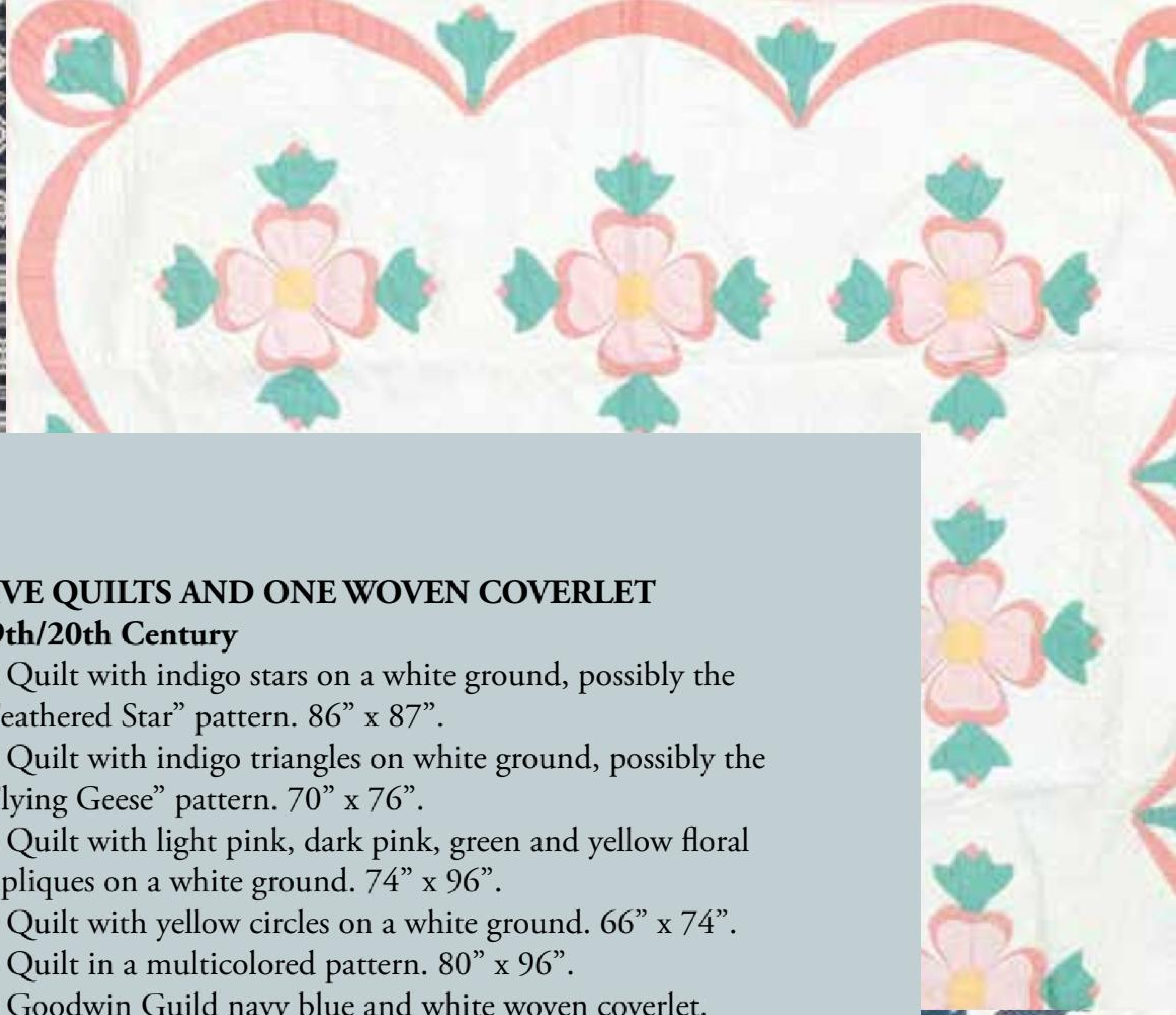
8071. **INTERESTING PAINT-DECORATED MAPLE SPOOL HOLDER**
New England, 19th Century
Rotating spool holder with ten spearhead dowels and heart-shaped cutouts. Affixed to a base resembling an Empire one-drawer stand. Original painted surface and patina, with floral vines and swags, a crusty red drawer knob and pedestal base, and red and green trim. Drawer with hand-carved knob and dovetail construction. Height 8.75". Width 4.5". Depth 4.5". 1,000/1,500

Provenance:
Found in an Augusta, Maine estate.
Kaja Veilleux, Newcastle, Maine.

8072. **LEATHER AND MOHAIR PIN CUSHION**
19th Century
Interesting form, possibly an angel with bird-form wings and a heart-shaped torso. Birds with tiny red stitched eyes. White stitching along perimeter. Length 9". 500/1,000

Provenance:
Frank and Barbara Pollack, Highland Park, Michigan.



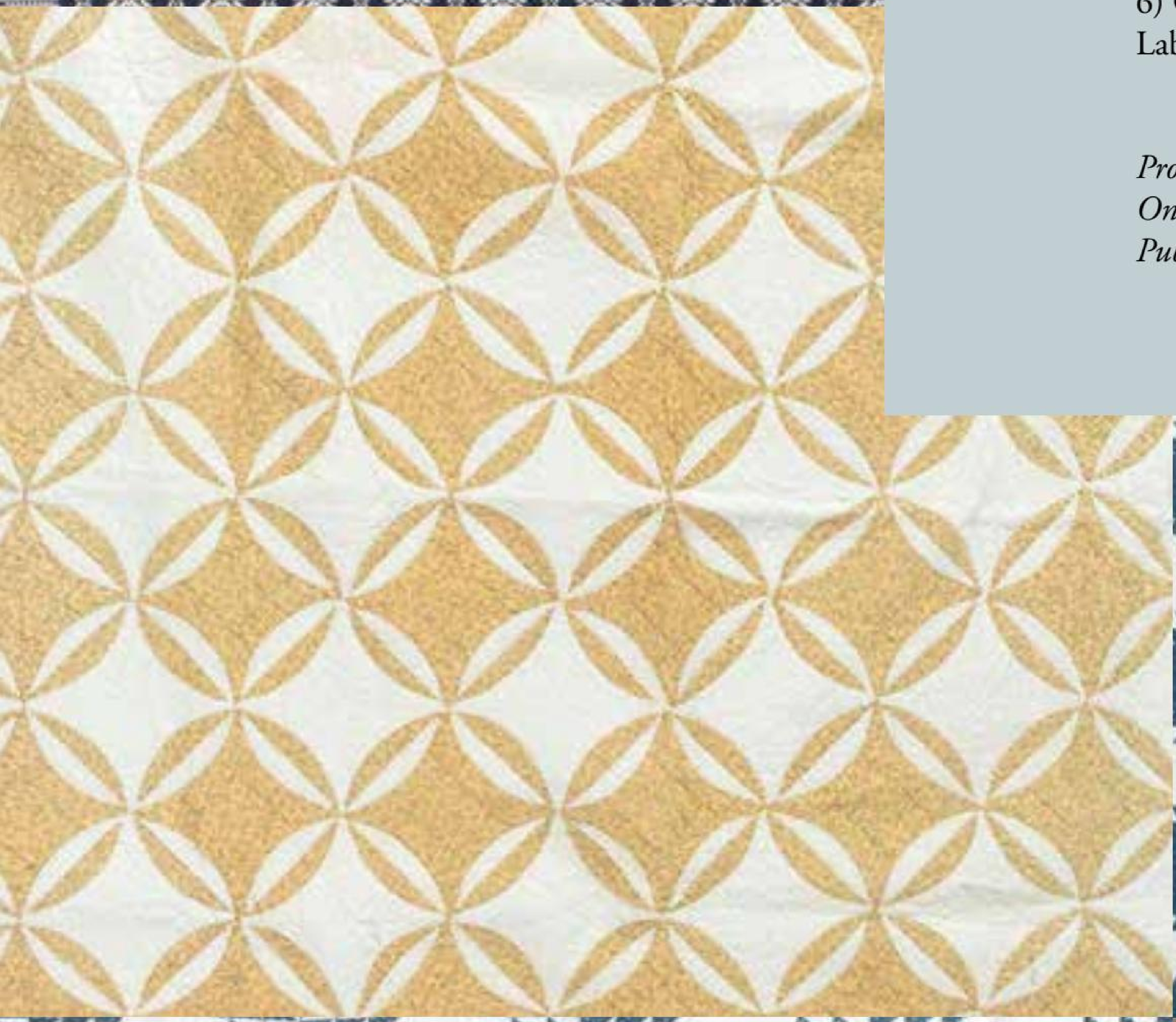


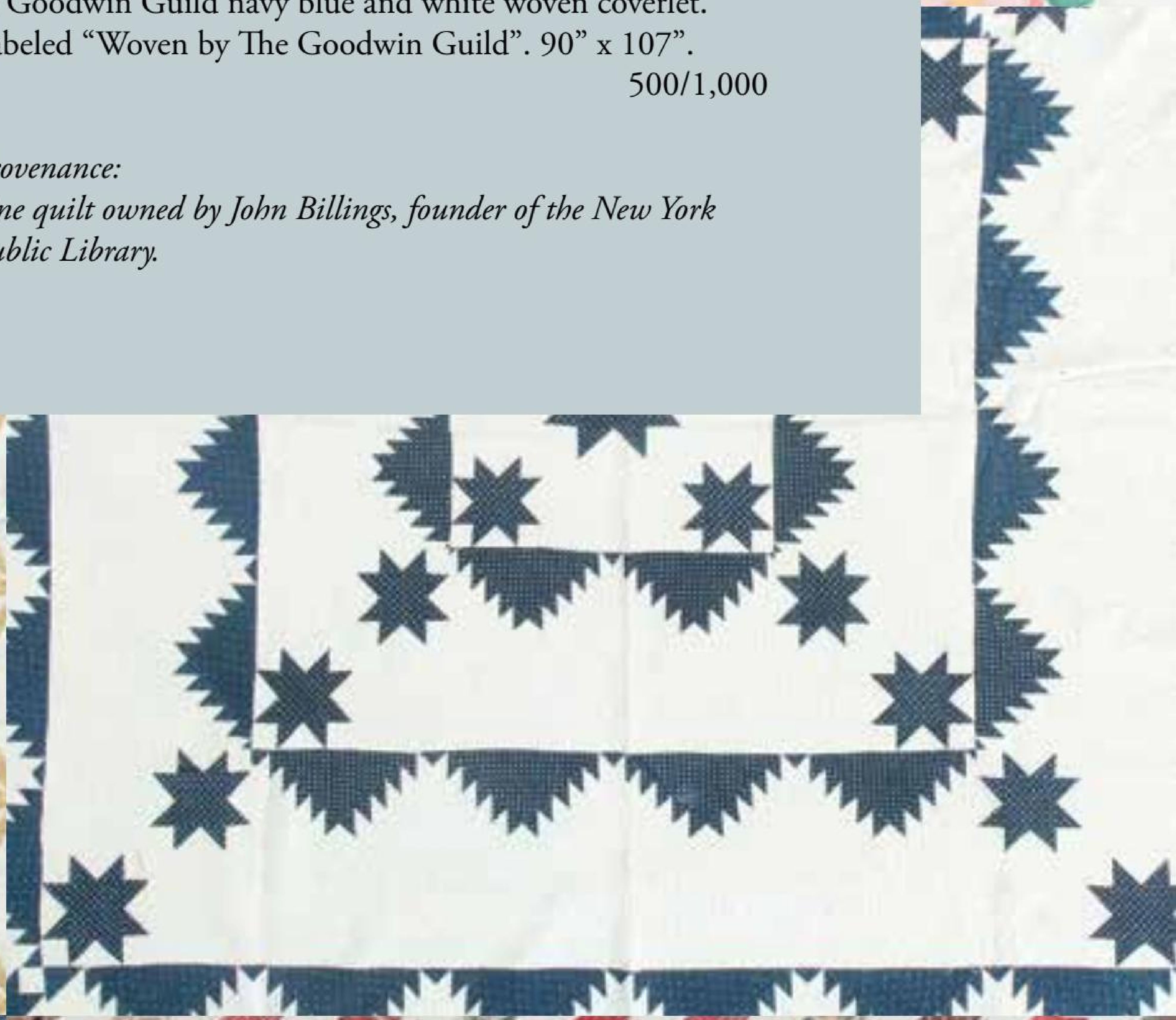
8073. **FIVE QUILTS AND ONE WOVEN COVERLET**
19th/20th Century

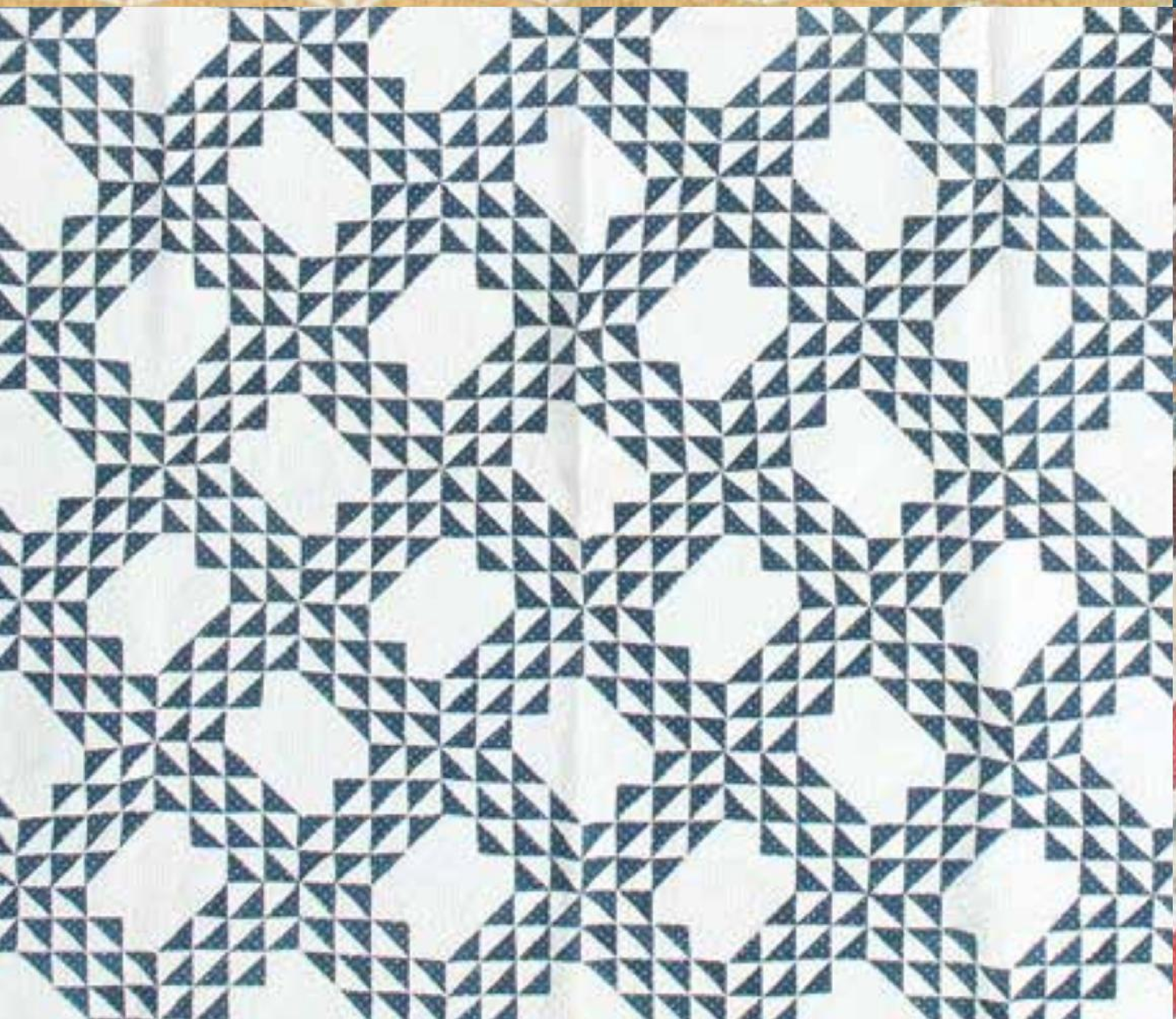
1) Quilt with indigo stars on a white ground, possibly the "Feathered Star" pattern. 86" x 87".
2) Quilt with indigo triangles on white ground, possibly the "Flying Geese" pattern. 70" x 76".
3) Quilt with light pink, dark pink, green and yellow floral appliques on a white ground. 74" x 96".
4) Quilt with yellow circles on a white ground. 66" x 74".
5) Quilt in a multicolored pattern. 80" x 96".
6) Goodwin Guild navy blue and white woven coverlet. Labeled "Woven by The Goodwin Guild". 90" x 107".

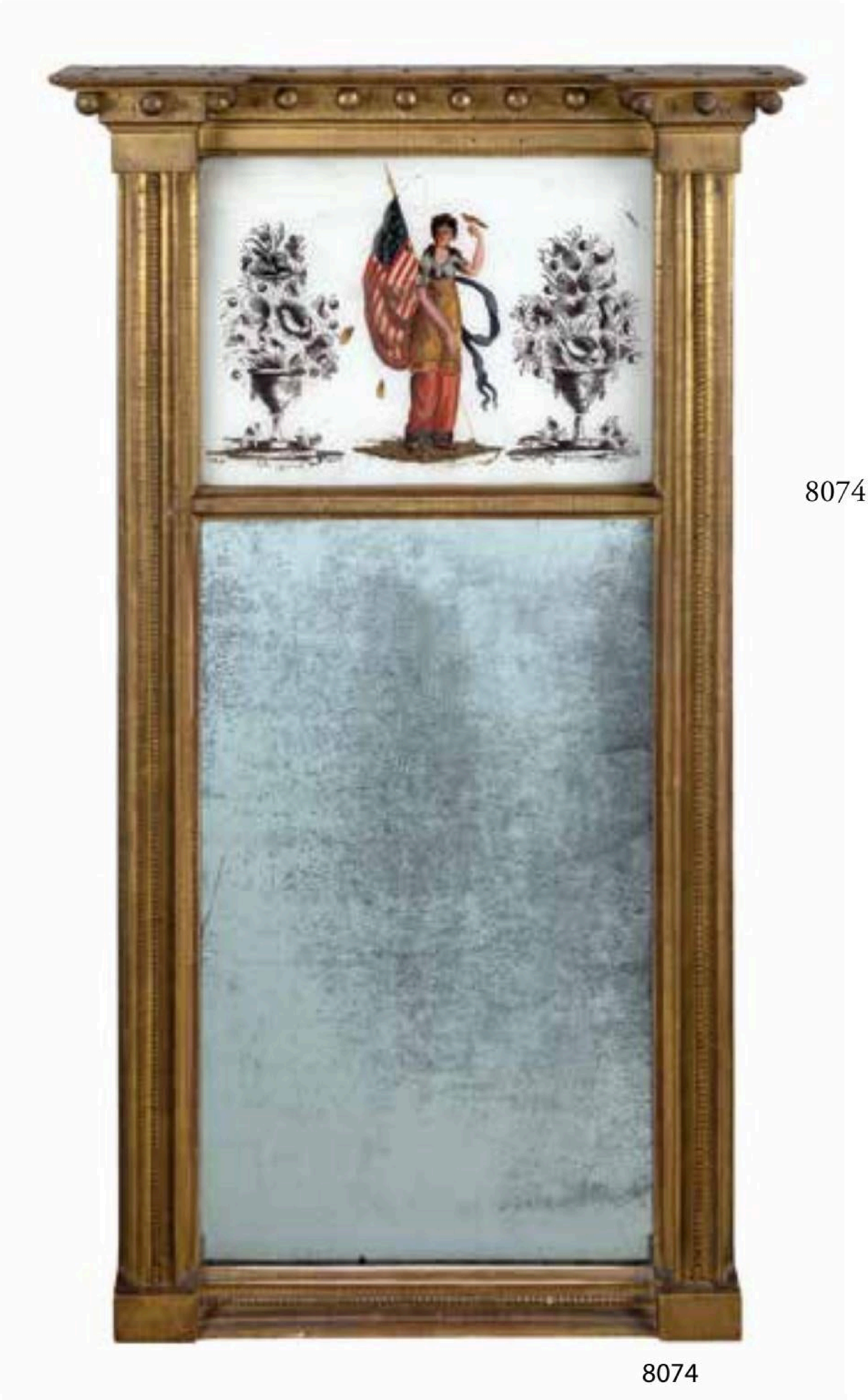
500/1,000

Provenance:
One quilt owned by John Billings, founder of the New York Public Library.









8074

8074. FEDERAL GILTWOOD AND GESSO LOOKING GLASS

Probably Boston, Circa 1810

Cornice with projecting corners and gilt spheres. Eglomise upper panel depicts a polychrome Lady Liberty flanked by silver leaf floral urns against a white ground. Height 33". Width 18.5". 1,500/2,500

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 1, 1995.

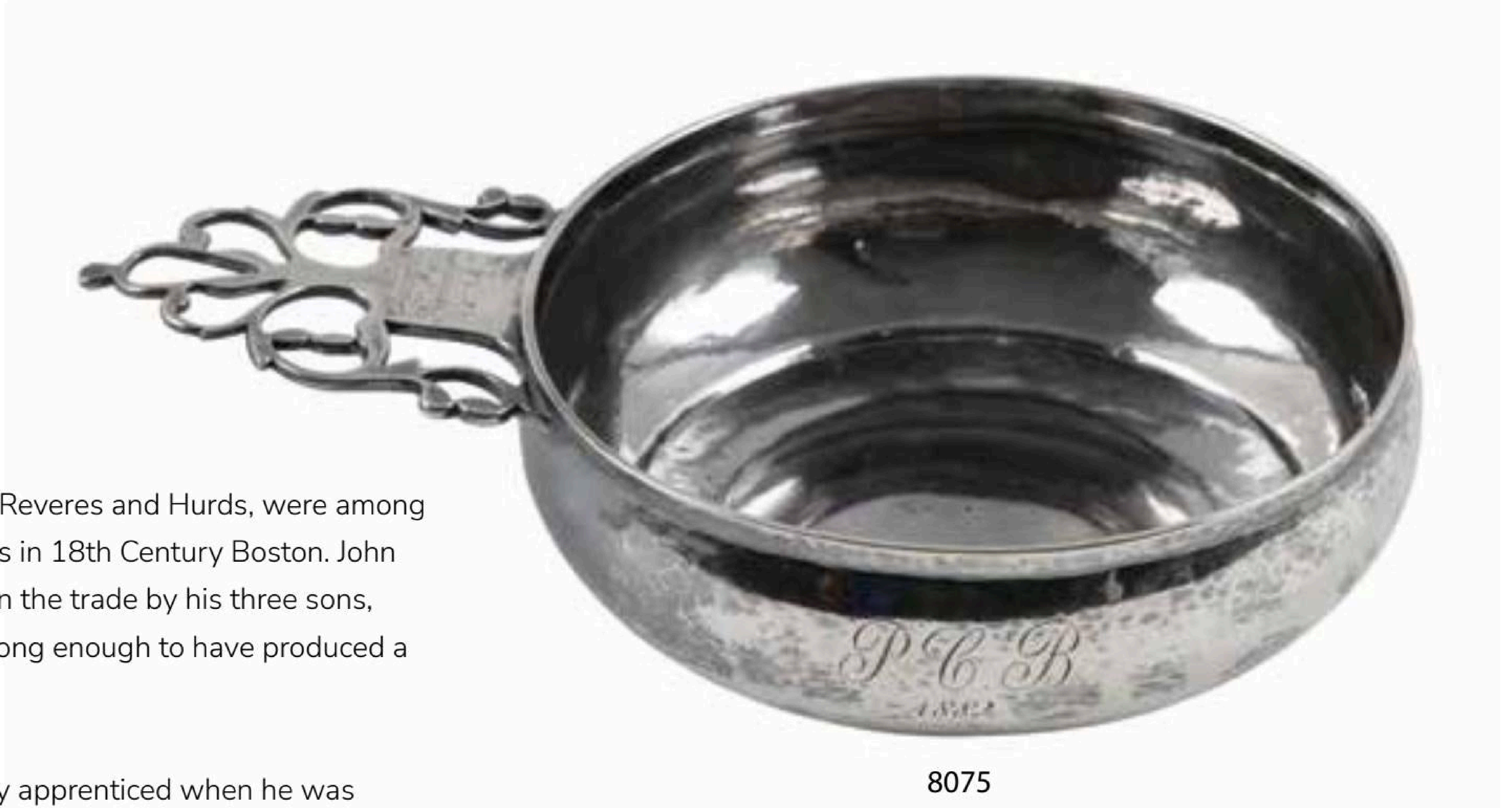
Reference:
This mirror, or one similar, is illustrated in ***American Antiques from Israel Sack Collection****, Vol. I, p. 69.*

8075. JOHN BURT AMERICAN SILVER PORRINGER

Boston, Circa 1724

Pierced handle engraved "Donum Pupillorum 1724" (the gift of pupils).
Approx. 7.4 troy oz. 4,000/6,000

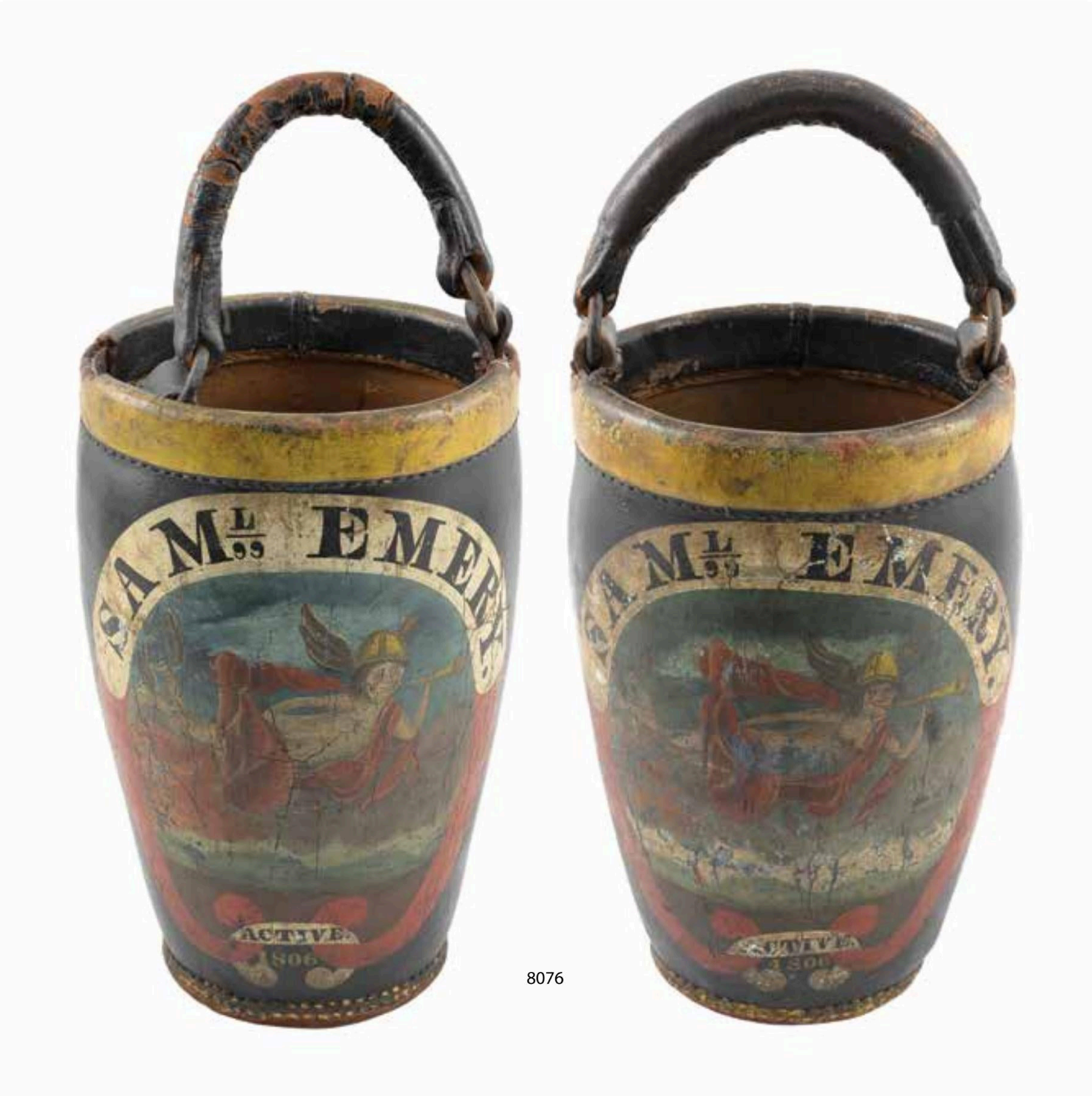
Provenance:
Kaja Veilleux, Newcastle, Maine.



8075

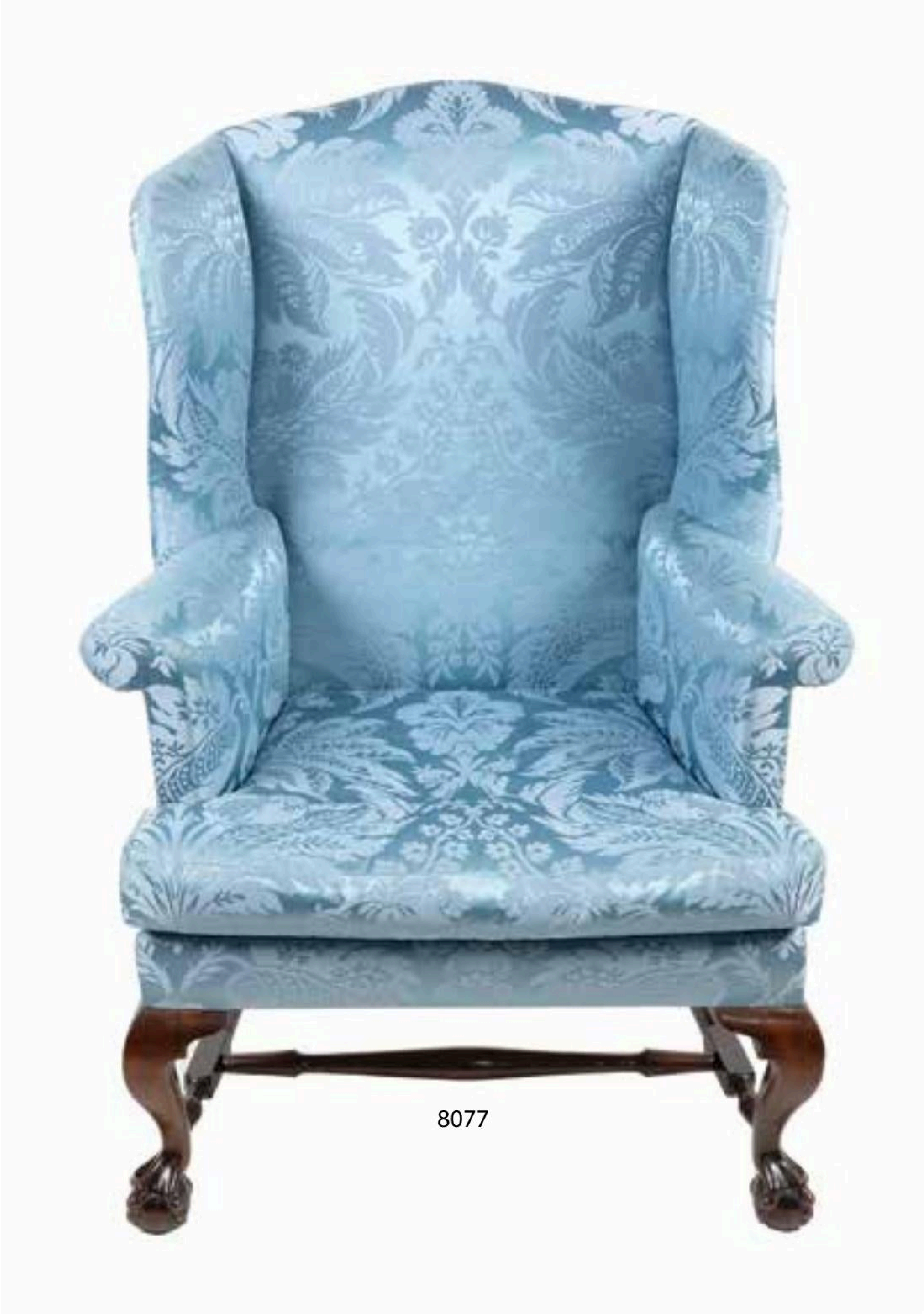
The Burts, along with the Edwards, Reveres and Hurds, were among the four major silversmithing families in 18th Century Boston. John Burt (circa 1692-1745) was joined in the trade by his three sons, only one of whom, Benjamin, lived long enough to have produced a substantial output.

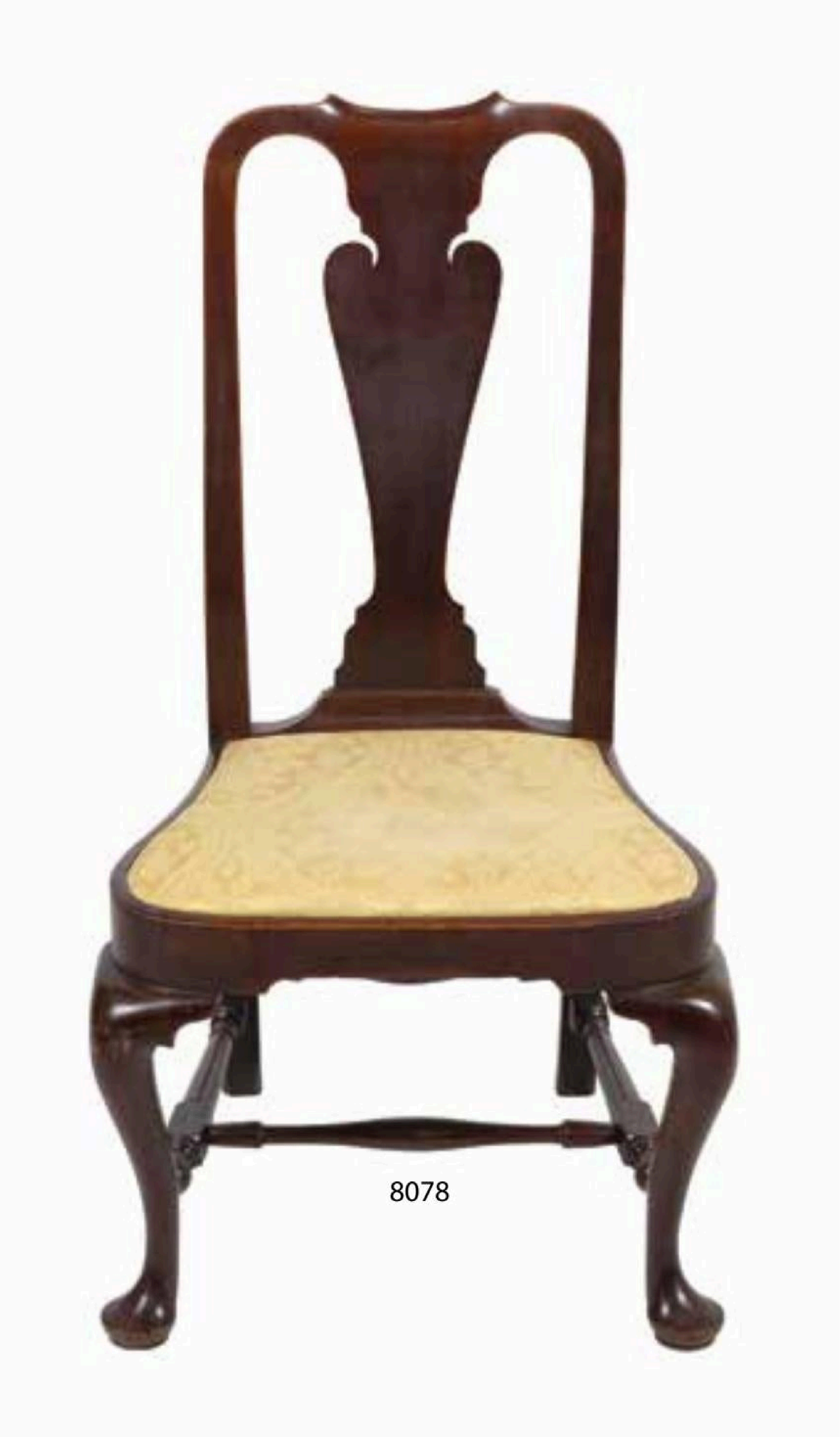
It is believed John Burt was probably apprenticed when he was about 12 and established himself as a craftsman with his own mark at about 21. He held a number of minor civic offices but very little else is known about his personal life.



8076. **PAIR OF PAINTED LEATHER FIRE BUCKETS**
Boston, Circa 1806
Both with "Sam'l Emery." and "Active. 1806" ribbands surrounding a scene of a trumpeting angel with a winged helmet, winged feet and red robes flying over a hilly landscape. Yellow rims and foot rings. One purportedly impressed with maker's name and "Boston". Heights 13.25". 5,000/10,000

Provenance:
Bradley Family, Salem, Massachusetts. Family descendants include a governor of New Jersey.
Kaja Veilleux, Newcastle, Maine.





8077. **FINELY PROPORTIONED CHIPPENDALE MAHOGANY EASY CHAIR**
Boston, Circa 1775
Tall back with serpentine crest and shaped wings. Scrolled arms. Seat with loose cushion. Cabriole front legs end in claw & ball feet. Block and arrow-turned stretcher. Birch and maple secondary woods. Frame branded in three places "Elijah Lewis Property". Back height 45.25". Seat height 18.5". Width 32.75". 8,000/12,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, June 1, 1989.

8078. **QUEEN ANNE WALNUT SIDE CHAIR**
Massachusetts, probably Boston, Circa 1750
Tall back with yoke crest and carved vasiform splat. Balloon slip seat with yellow damask upholstery. Cabriole front legs and straight rear legs joined by a block and ring-turned stretcher and end in pad feet. Old surface with warm patina. Back height 39.75". Seat height 16.5". 2,000/4,000

Provenance:
Israel Sack.
Marguerite Riordan, Stonington, Connecticut, January 19, 1990.

8079. **AMERICAN SCHOOL**
Circa 1830
"A View in Medford". A remarkable and important piece of American folk art depicting the town of Medford, Massachusetts, circa 1830. Four finely dressed figures standing in the foreground are engaged in conversation as they gaze out toward Middlesex Canal on the left, Medford Pond (then Mystic Lake) on the right flowing into Mystic River, a train crossing bridges over the waterways, four buildings in the distance and a yellow hot air balloon floating above. Unsigned. Housed in its original frame, most likely made by the artist. Oil on board, 19.5" x 22.5". Framed 23" x 26".
70,000/100,000

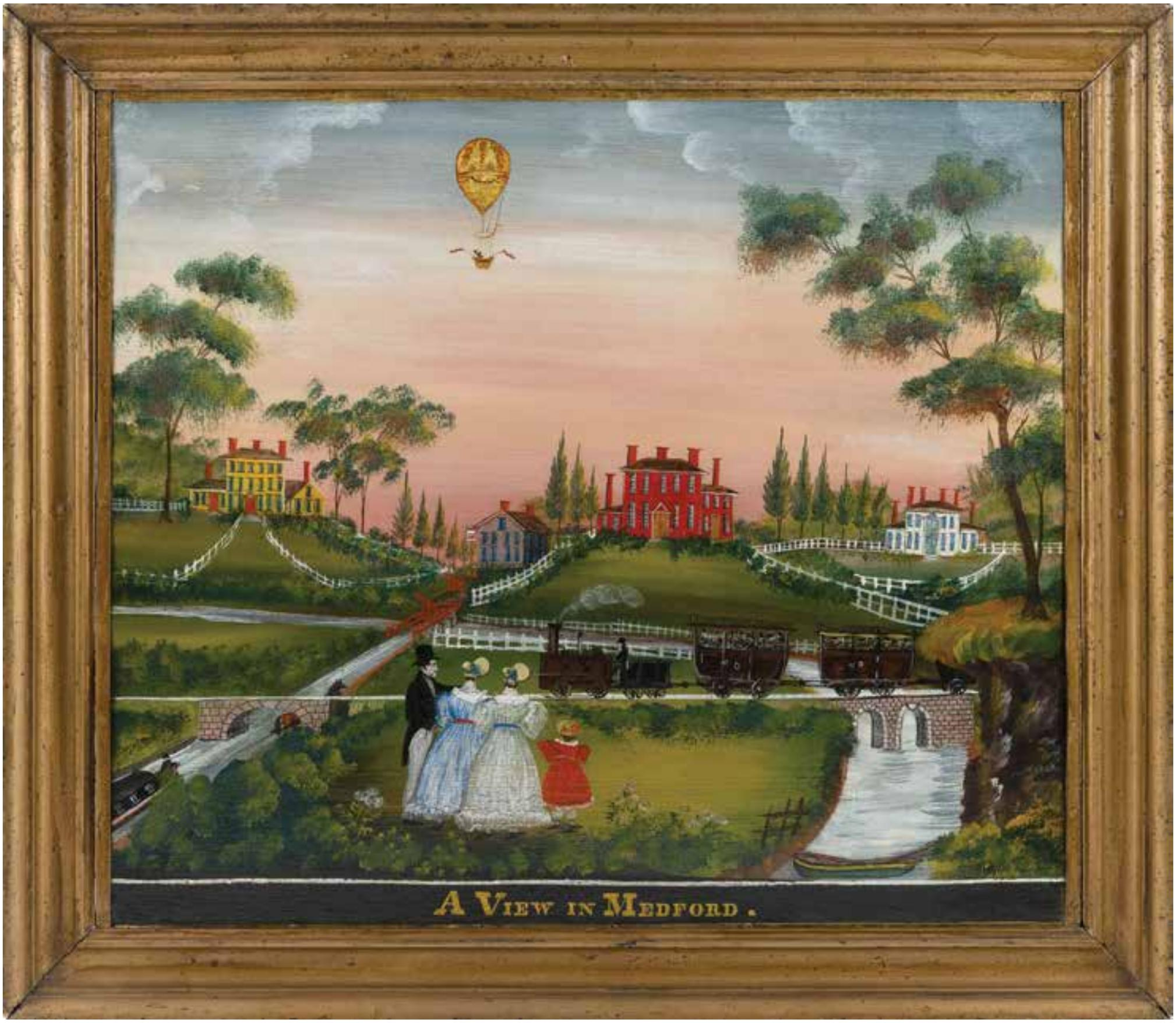
Provenance:
Marguerite Riordan, Stonington, Connecticut, July 16, 1990.

Reference:
Discussed and illustrated in ***American Fancy: Exuberance in the Arts, 1790-1840*** *by Sumpter Priddy (The Chipstone Foundation/Milwaukee Art Museum, 2004), p. 124, fig. 213.*

A similar work, "The Junction Formed in Medford by the Meeting of the [Mystic] River, Canal, and Railroad", with a note indicating it was painted in 1835, sold at Skinner, Inc., Boston, March 3, 2013, Lot #68 for $144,000. The catalog noted it descended in the Brooks-Wheeler families of Medford and surrounding towns. This painting is possibly described in "The Medford Historical Register", Vol. XXVI, No. 1, March, 1923.

Illustrated:
Featured in a Marguerite Riordan advertisement in The Magazine Antiques*, September 1987.*
Featured in Architectural Digest*, December 1989, and used as the publication's holiday greeting card, 1989.*
Featured in a Middlesex Canal Association poster commemorating the bicentennial of the construction of canal, 1992.
Featured in the Middlesex Canal Association and the Lowell National Historical Park Canal Heritage Days promotional publications, 2003.

(continued)


A View in Medford.

8079

A VIEW IN MEDFORD

“A View in Medford” provides a valuable glimpse of pre-urbanized life in New England. The town, located along the Mystic River about five miles northwest of Boston, was settled by English colonists in 1630. The first bridge across the river was built in 1637 and became a major route of traffic coming into Boston from the north. It was also the subject of the children’s ditty “Over the River and Through the Wood”, written by Medford resident Lydia Maria Child in 1844 about the trip across town to her grandparents’ house.

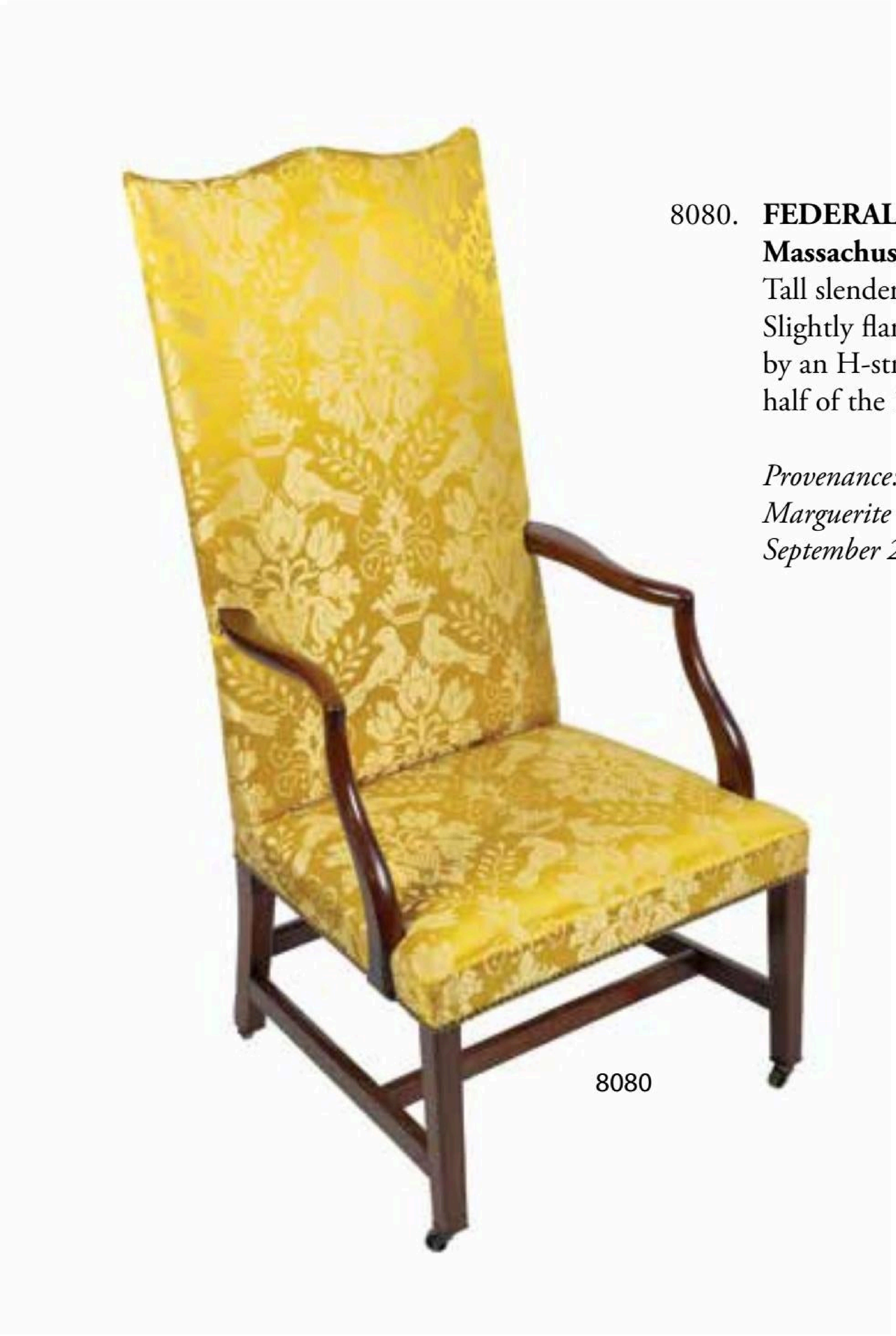
Medford and the Mystic River were also part of the vitally important Middlesex Canal, a 27-mile barge canal connecting the Merrimack River in Merrimack, New Hampshire to Boston, built between 1793 and 1803 and in operation until 1851. The canal was one of the first civil engineering projects of its type in the United States and was a key element in developing economic expansion beyond the New England coastal cities.

The population of Medford rose from just over 200 in 1700 to about 1,100 in 1800. In the Mid-19th Century, just a few decades after this view was painted, farmland was divided into lots for residential and commercial purposes, Tufts University and the Crane Theological School opened, and the town became a manufacturing center for tiles and bricks and supported a shipbuilding industry and rum distillery. The population rapidly expanded after 1880 and reached nearly 20,000 by 1900.

In a 1990 correspondence, Joe Valeriani, head of the Medford Historical Society, identified various buildings and other points of interest seen in “A View in Medford”. A canal lock is upstream of the stone bridge, and the train tracks were part of the Boston-Lowell Railroad. The yellow building on the left is Mystic Hall, which became Mystic Hall Seminary in 1855, and the smaller one to its right was a store that later became Everett Hall. The red brick home atop the hill is an almshouse built in 1812 that became known as Mystic Mansion.

All the buildings were eventually part of Mystic Hall Seminary, a highly regarded day and boarding school for girls, which operated from 1854 to 1859 and was owned by the widowed Mrs. Thomas P. Smith. According to a speech by former student Mrs. Jennie Peirce Brigham to the Medford Historical Society in 1908, the plan of education comprised four departments: the physical, the moral, the mental and the graceful. “We had the best of instructors procurable [...] this was the only seminary in the country where the two branches of physical education, swimming and horsemanship, were taught”. Brigham also noted Mrs. Smith was a talented painter and taught art classes.

Beyond the scope of its importance as a record of the town, “A View in Medford” also provides a unique depiction of Early 19th Century American transportation, including an early train, a horse pulling a canal barge, a row boat and an early hot air balloon. Marguerite Riordan noted “Showing a balloon in an American primitive painting is extremely rare, and since the balloon is gilded, there is a good possibility the artist may have been a sign painter.”.


8080

8080. FEDERAL MAHOGANY LOLLING CHAIR

Massachusetts, Circa 1800

Tall slender back with deep serpentine crest. Shaped arms. Slightly flaring seat on tapered molded square legs joined by an H-stretcher. Fitted with casters in the mid- to later half of the 19th Century. 3,000/5,000

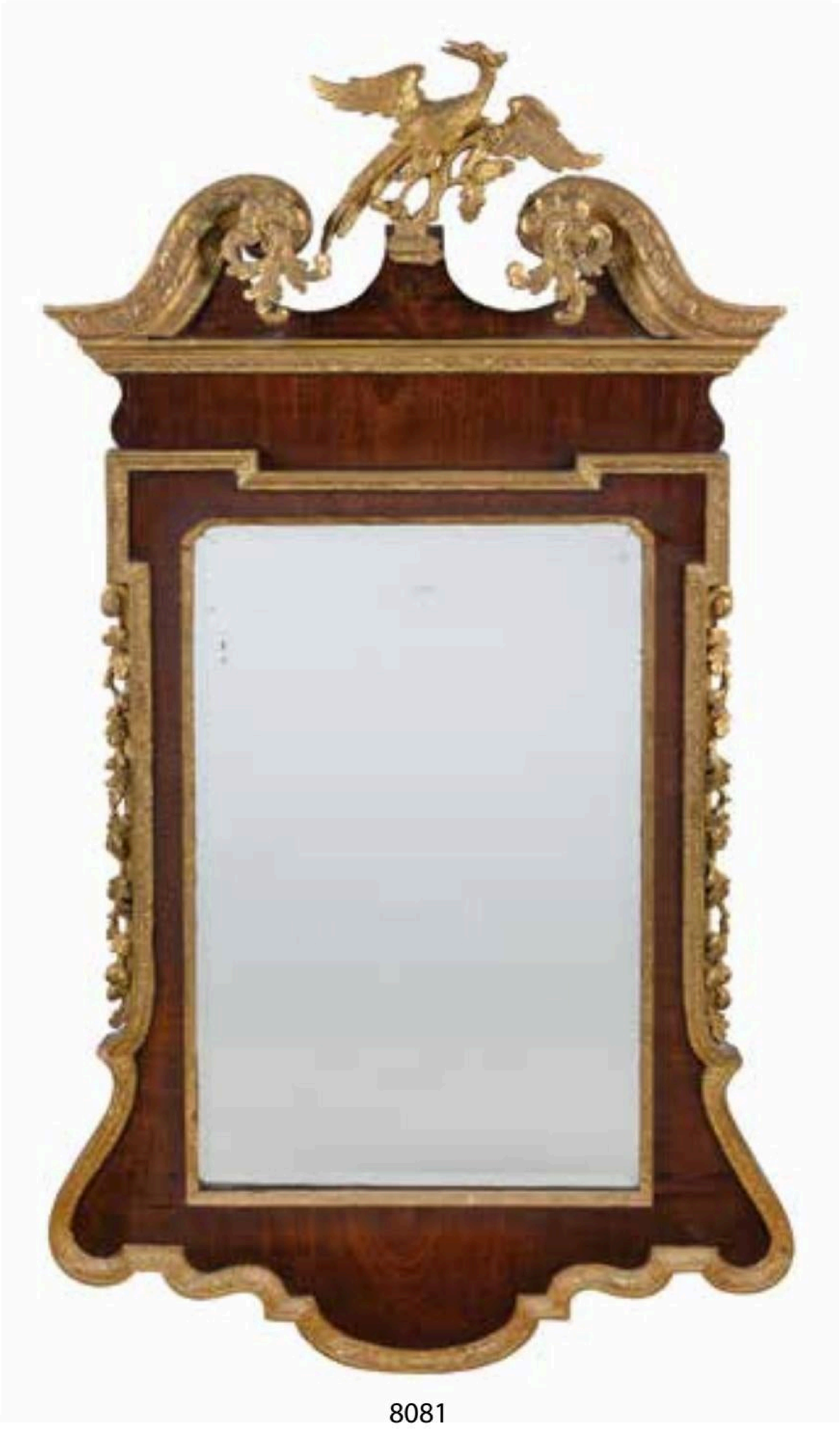
Provenance:
Marguerite Riordan, Stonington, Connecticut,
September 26, 1988.

8081. CHIPPENDALE MAHOGANY VENEER AND PARCEL GILT MIRROR

Circa 1775

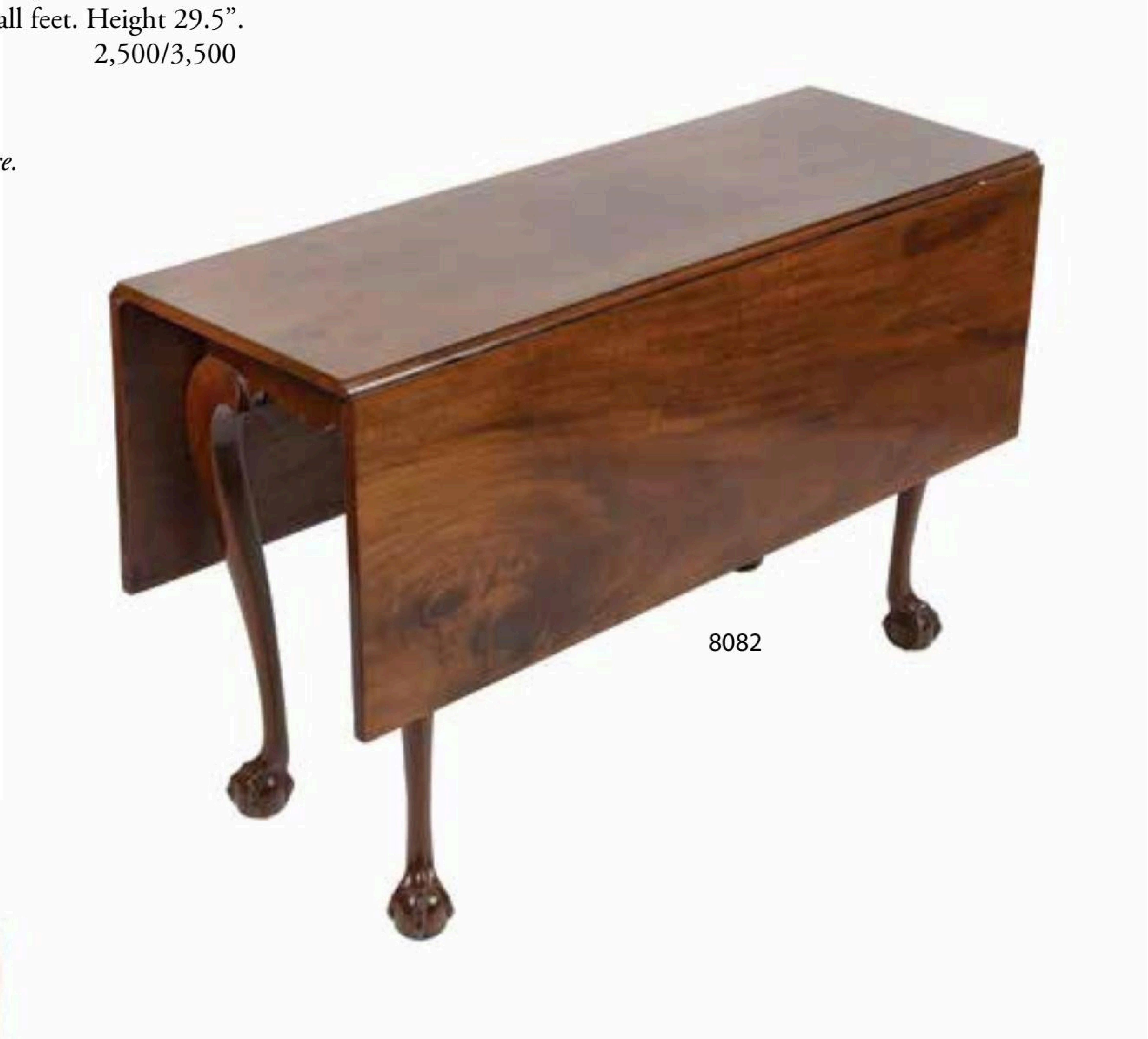
Broken arch pediment with central phoenix and acanthus leaf ornaments. Gilt molded frieze and perimeter moldings. Scrolled pendant. Mirror plate surrounded by a gilt slip. Gilt foliate swags at sides. Height 59”. Width 29.5”. 3,000/5,000

Provenance:
Israel Sack, 1975.
Weir Stewart, Farmington, Connecticut.
Marguerite Riordan, Stonington, Connecticut,
May 22, 1989.


8081

8082. **CHIPPENDALE MAHOGANY DROP-LEAF TABLE**
Massachusetts, Circa 1770
Deep rectangular drop leaves. Shaped apron. Cabriole legs end in well-developed claw & ball feet. Height 29.5". Length 48". 2,500/3,500

Provenance:
Ed Weiss, Portsmouth, New Hampshire.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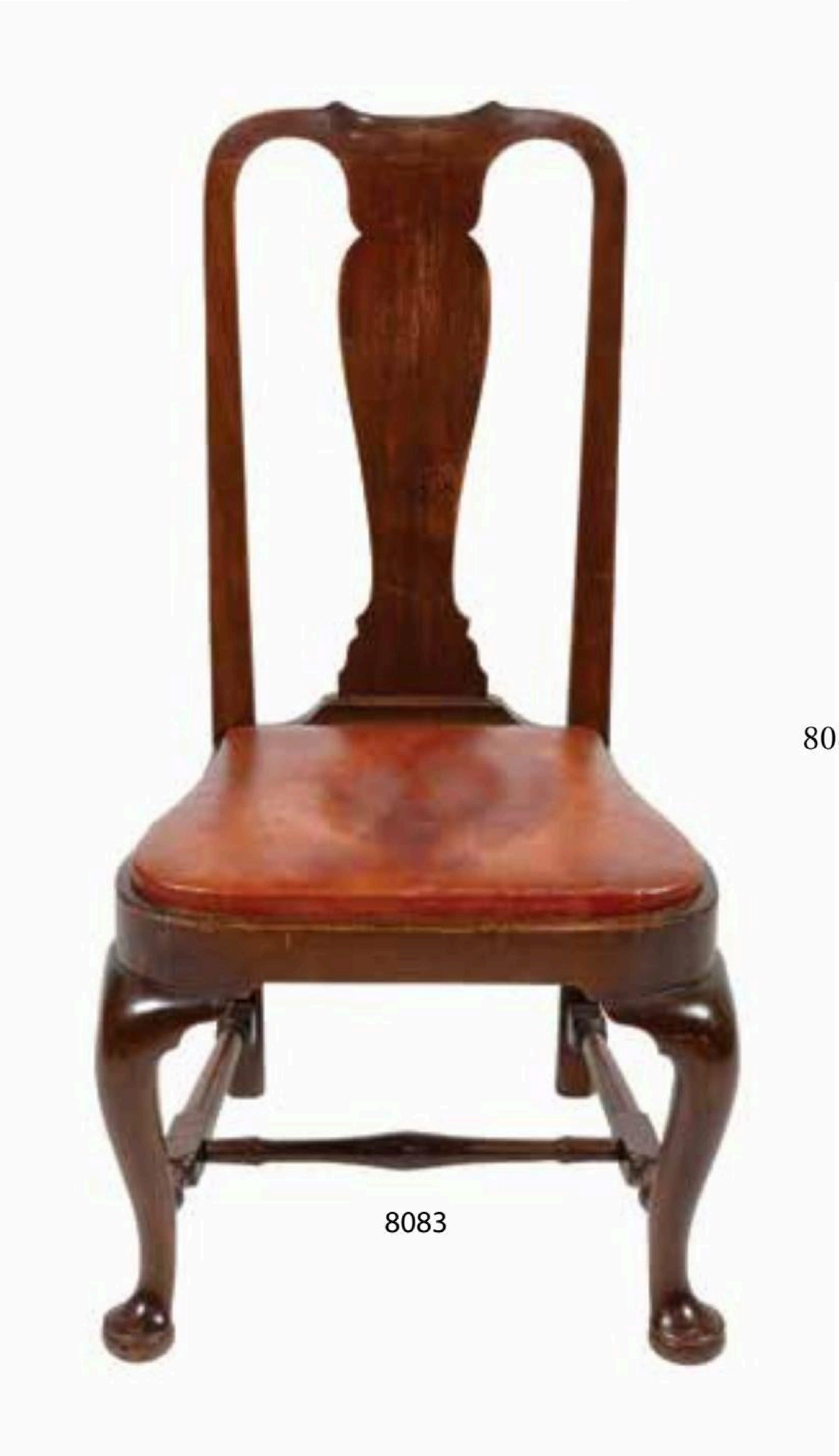
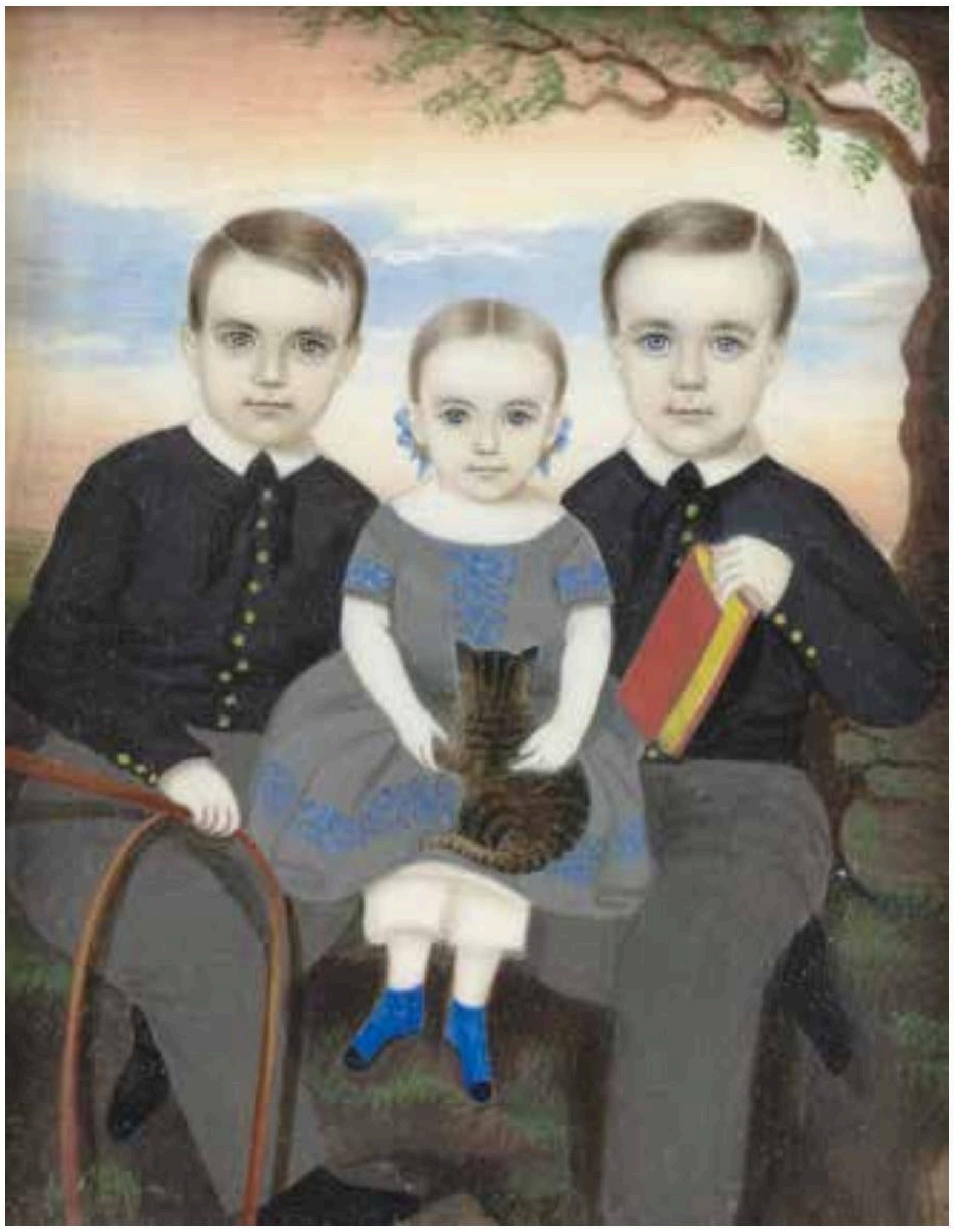

8083

8083. **QUEEN ANNE WALNUT SIDE CHAIR**
Massachusetts, Circa 1750
Back with yoke crest rail and vasiform splat. Balloon slip seat in pine with leather upholstery. Front cabriole legs joined by a block and ring-turned stretcher and end in pad feet. 2,000/3,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, October 7, 2004.



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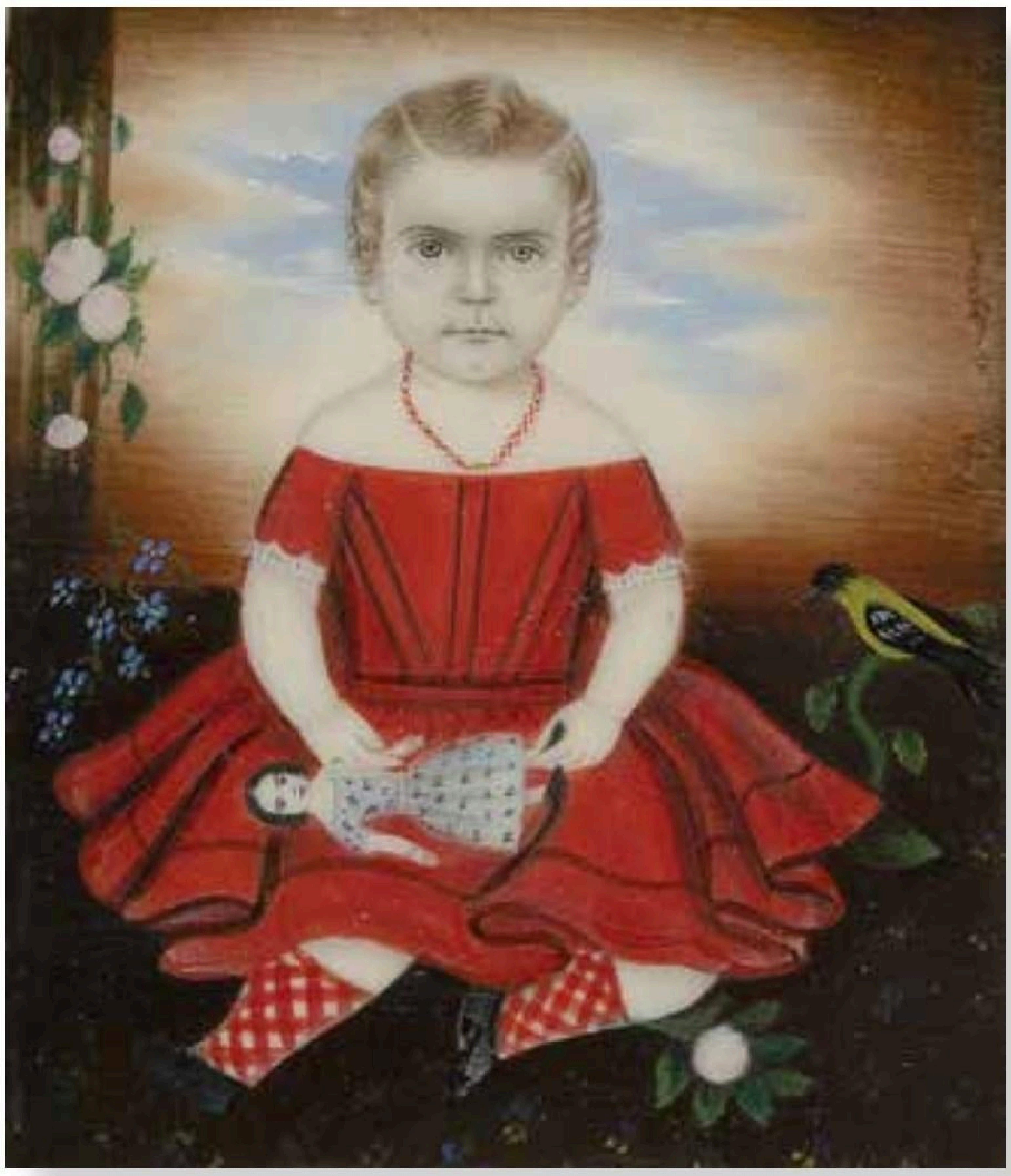


8085

8084. **MRS. MOSES B. (CLARISSA PETERS) RUSSELL**
Massachusetts/New Hampshire, 1809-1854
Circa 1840 portrait miniature on ivory of three children in a landscape, one holding a tabby cat, one holding a book and the other a hoop and stick toy. Extremely fine example of the artist's work in composition, execution and condition. Watercolor, 4.75" x 3.625". Framed 5.5" x 4.25". 10,000/15,000

Provenance:
Skinner, Inc., Bolton, Massachusetts, Americana, October 27, 1990.
Marguerite Riordan, Stonington, Connecticut, January 4, 1991.

8085. **ATTRIBUTED TO MRS. MOSES B. (CLARISSA PETERS) RUSSELL**
Massachusetts, 1809- 1854
Portrait miniature on ivory of a child wearing a scarlet red dress, a coral bead necklace and red and white patterned socks, and holding a doll in its lap, as observed by a curious goldfinch amidst a landscape of climbing pink roses, forget-me-nots and other greenery. The striated sky background with a "halo" around the child's head, the vivid coloration, and the nearly imperceptible line at the wrist that separates the forearm from the hand are typical of Russell's work. No apparent signature. Watercolor on ivory, 3.25" x 2.75". Framed 9.25" x 8.75". 3,000/5,000

Provenance:
Northeast Auctions, Portsmouth, New Hampshire, sale date unknown, Lot #567, attributed to Joseph Whiting Stock.
Marguerite Riordan, Stonington, Connecticut, November 30, 1993.

8086. **MRS. MOSES B. (CLARISSA PETERS) RUSSELL**
Massachusetts/New Hampshire, 1809-1854
Portrait miniature on ivory of a pink-cheeked young boy holding nails and a hammer. Housed in its original embossed leather folding case. Watercolor, 2" x 1.625". Case 3.5" x 3.25". 3,000/5,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 11, 1991.

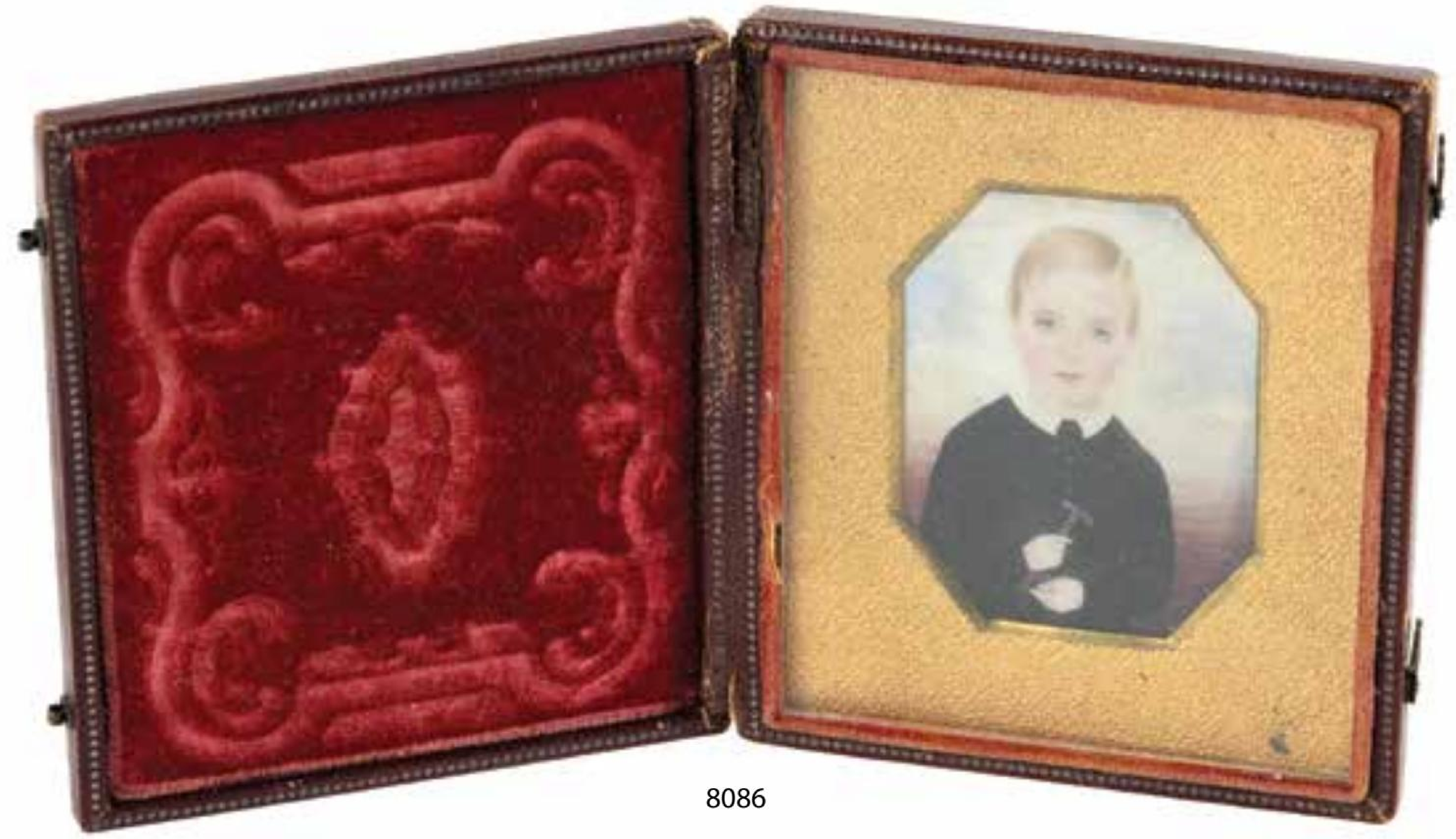
Reference:
"Mrs. Moses B. Russell Boston Miniaturist" by Randall L. Holton and Charles A. Gilday, The Magazine Antiques*, December 1999, p. 816-823.*

In her day, Clarissa Peters Russell was a well-known miniaturist, specializing in portraits of children. Her work was so favored that when she died from a violent case of seasickness, the news made the front page of Boston newspapers.

Over time, however, like many women artists, she faded into obscurity. Because she rarely signed her paintings, many of them were misattributed to her husband, also a miniaturist, or to itinerant portraitist Joseph Whiting Stock.

She was born in North Andover, Massachusetts, and it is believed she attended Franklin Academy. She married Moses Russell in 1839 and the two had a son, Albert Cuyp Russell. By 1835 she was in Boston painting miniatures and giving private lessons. From 1840 to 1851, she shared a studio with her husband and was very much part of the city's art scene.

Her portraits are notable not just for their fastidious details, but for being sympathetic and vibrant likenesses, in contrast to the more typical solemn and flat depictions of young sitters.



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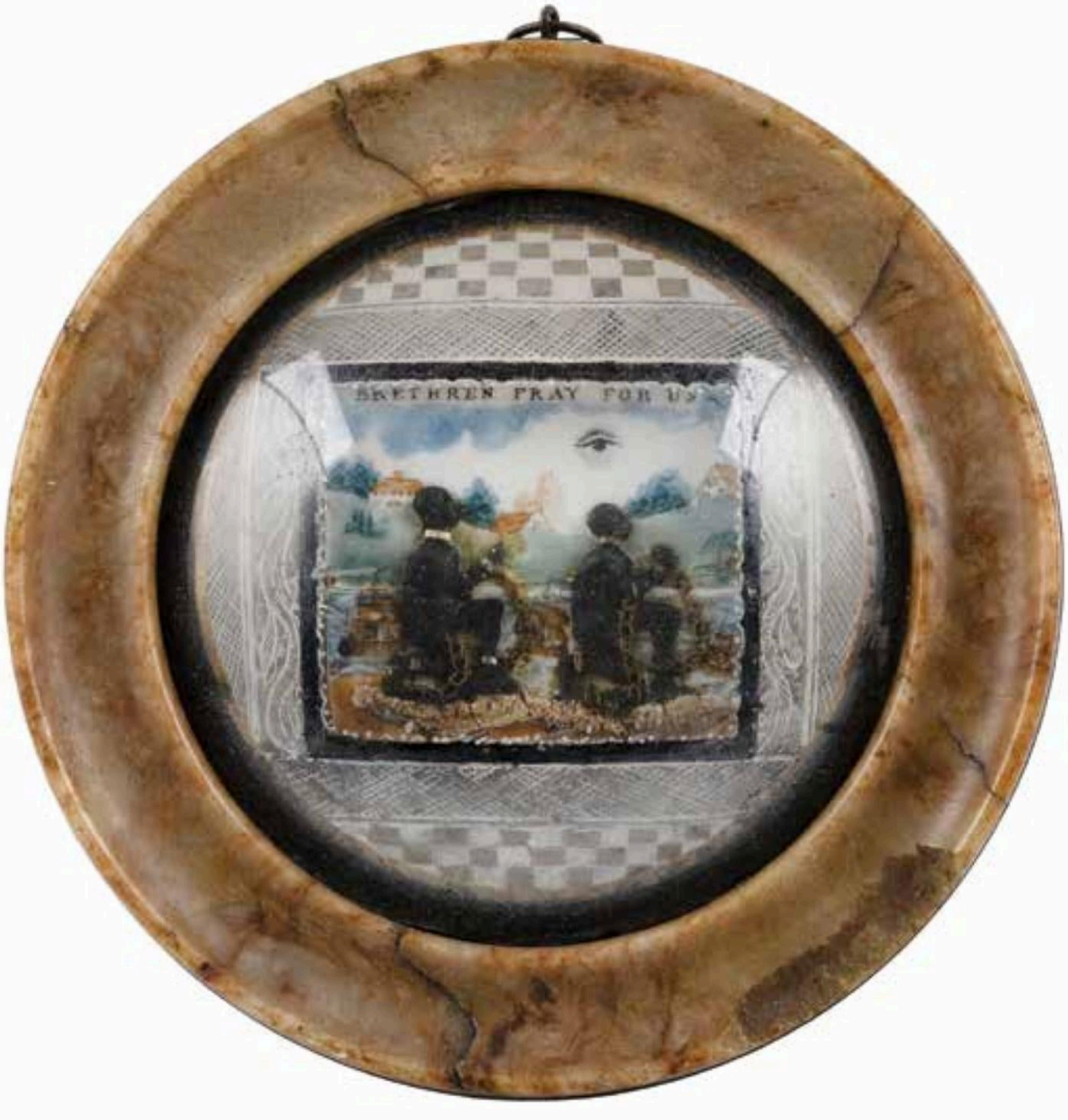


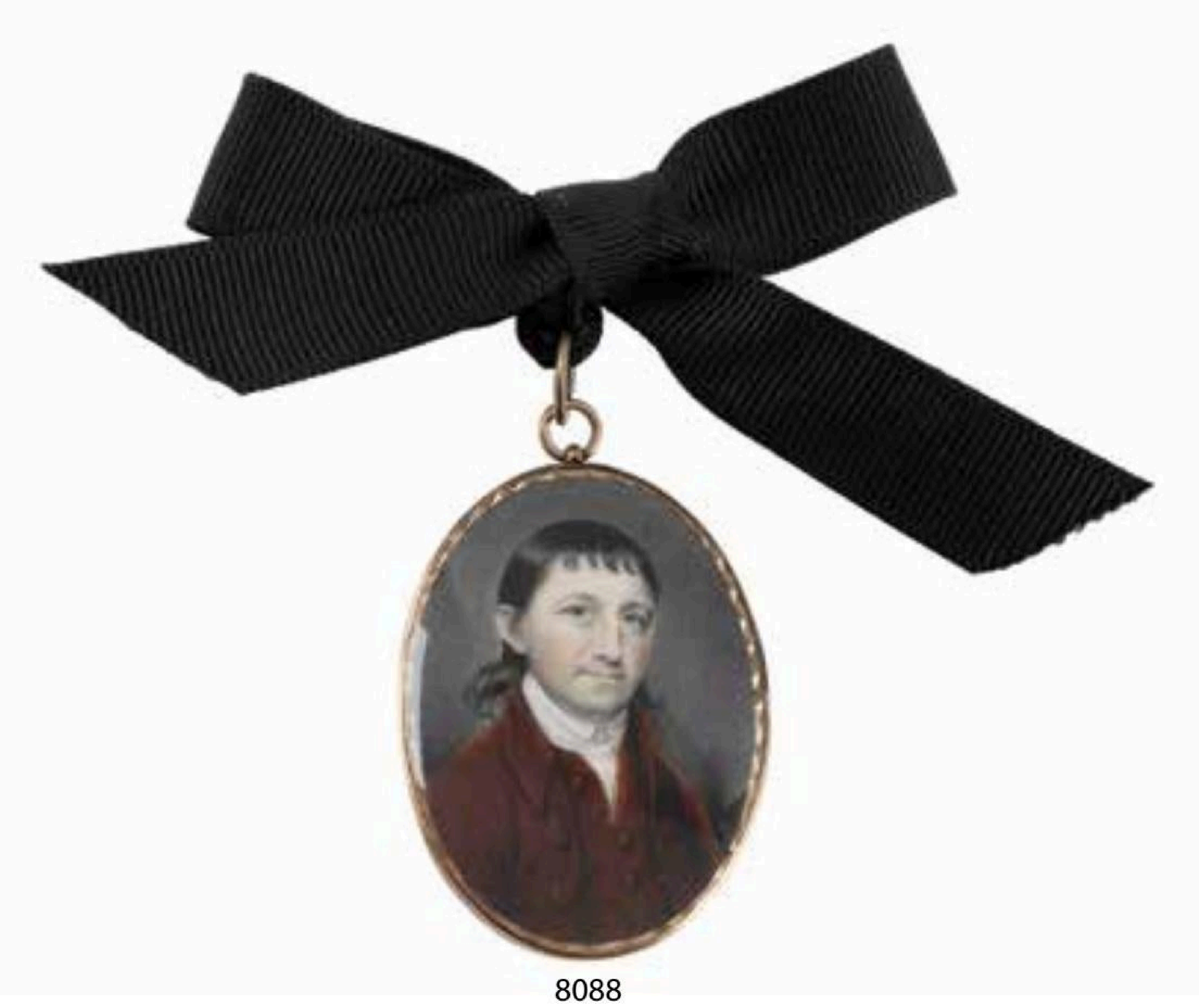
8087

8087. **MINIATURE PAINTED IVORY MEDALLION WITH RARE ANTI-SLAVERY SENTIMENT**
Early to Mid-19th Century
Purportedly from Barbados. “Brethren Pray For Us” above an All-Seeing Eye looking over houses on a hillside and ships in a harbor. Two bas relief Black figures in metallic collars and chains are knelt in prayer on a mica ground. Housed in an alabaster frame behind reverse-painted convex glass. Panel approx. 1.5” x 1.75”. Framed diameter 4.5”. 1,000/2,000

Provenance:
Northeast Auctions, Portsmouth, New Hampshire, sale date unknown, Lot #917.
G.W. Samaha, Milan, Ohio, and Wellesley, Massachusetts.

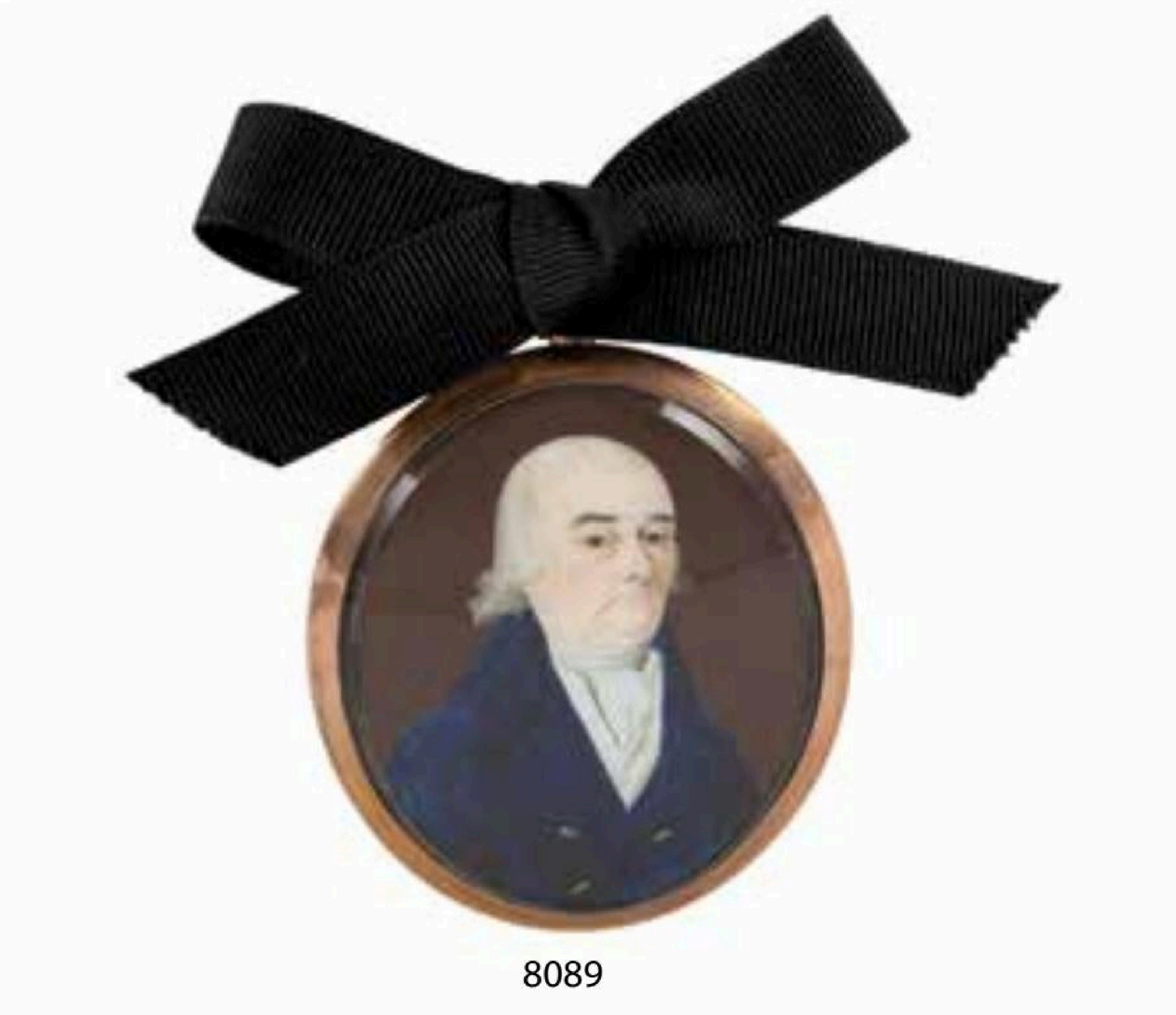
Reference:
A similar miniature ivory medallion with “O Lord, Set Us Free” above relief Black men kneeling in a coastal landscape is mounted to a quillwork (rolled paper) tea caddy, illustrated in ***Scrimshaw and Scrimshanders, Whales and Whalemen*** *by E. Norman Flayderman (New Milford, Ct.: N. Flayderman & Co., Inc., 1972), p. 271.*

Images of kneeling slaves first appeared in 1787 in a design by Josiah Wedgwood for the English Committee for the Abolition of the Slave Trade and are seen on Wedgwood slave tokens circa 1807. One of the first instances of it being seen in America is on an 1835 engraving by Patrick Henry Reason, which abolitionists then used as an emblem for their work.


8088

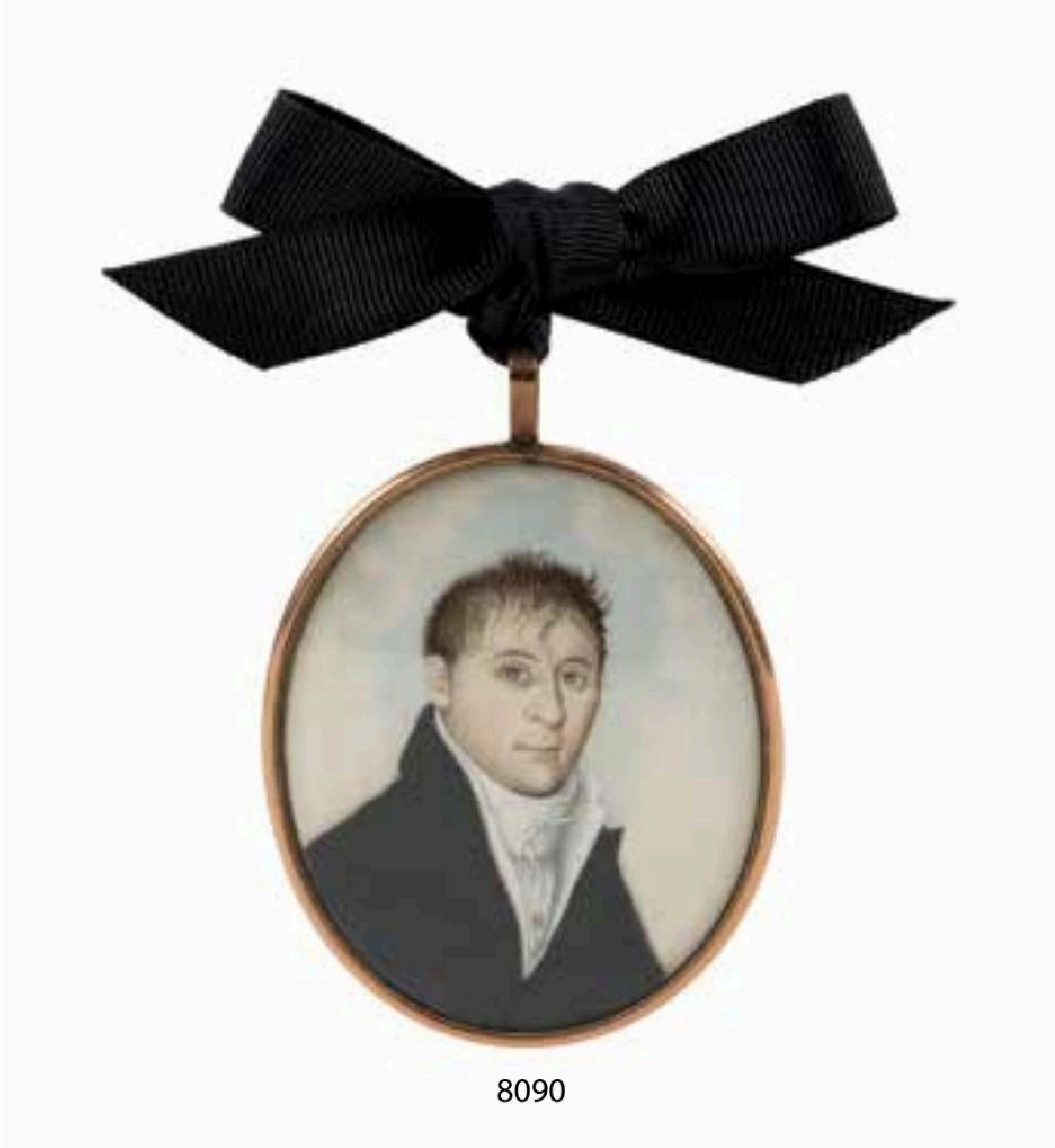
8088. **ATTRIBUTED TO JOHN RAMAGE**
New York/Canada, 1748- 1802
Portrait miniature on ivory of White Matlack wearing white stock and a red velvet coat. Matlack (1745-1824) was a Quaker and abolitionist and worked as a metalsmith and clock maker, listed in **The American Clock** by William H. Distin and Robert Bishop as active in New York circa 1769-1775 and in Philadelphia circa 1780. Housed in a gilt metal pendant frame engraved "White Matlack" verso. Watercolor, 1.875" x 1.375". Framed 2.125" x 1.5". 2,000/3,000

Provenance:
Charles Sterling, Philadelphia.


8089

8089. **ATTRIBUTED TO NATHANIEL WALES**
Connecticut, flourished 1803-1815
Circa 1800 portrait miniature on ivory of an elderly gentleman wearing a royal blue jacket. Housed in a gilt metal pendant frame with an aperture on reverse showing an old handwritten label "Painted by [illegible]". Watercolor, 2.625" x 1.125". Framed 3.25 x 2.5". 500/1,000

Provenance:
Quorum Antiques.

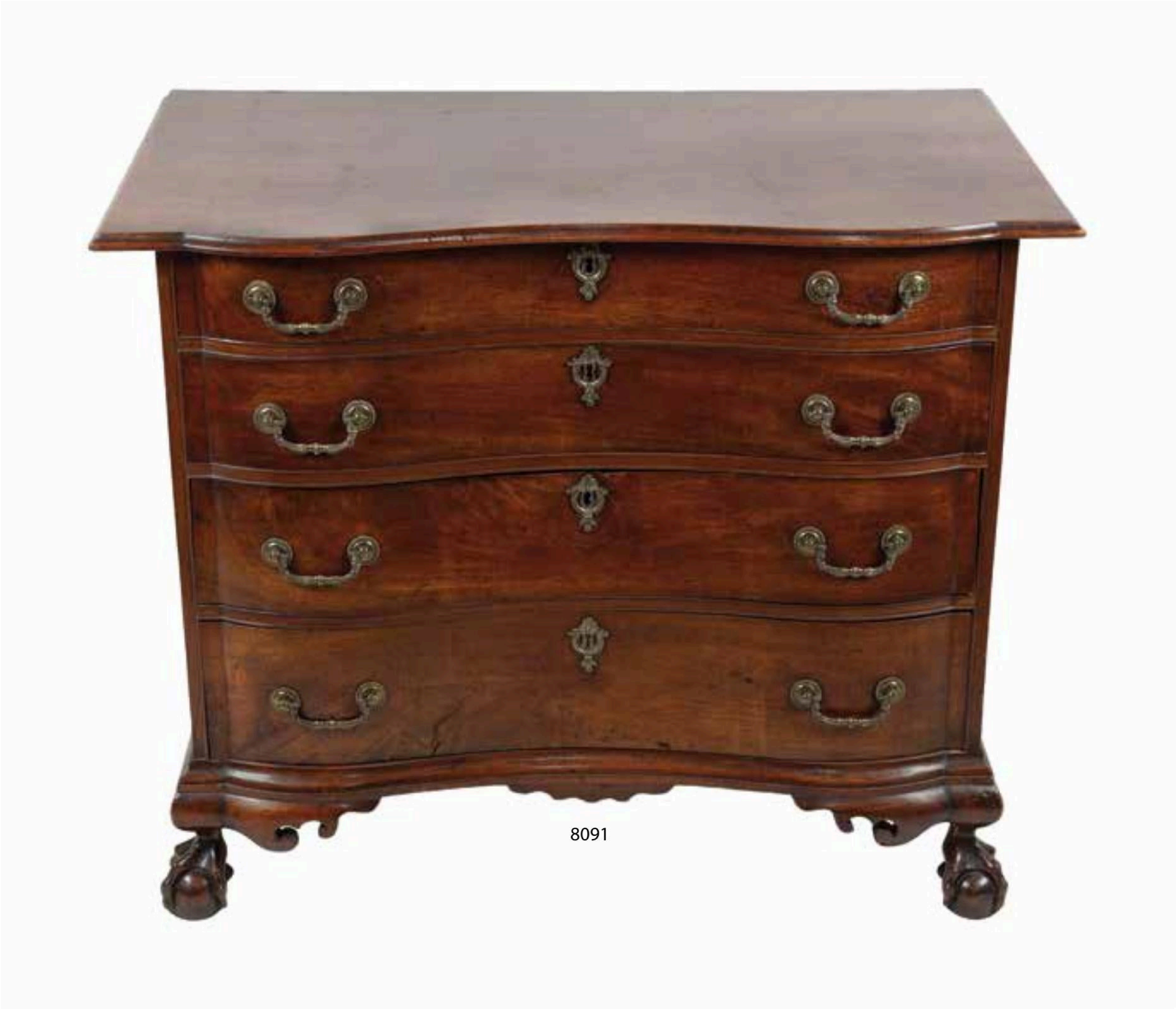

8090

8090. **AMERICAN SCHOOL**
19th Century
Portrait miniature on ivory of a gentleman wearing a black jacket, white stock and a red pin. Housed in a gold-tone metal pendant frame engraved "Dr. William Cocke" verso. Watercolor, 3" x 2.25" sight. Framed 3.75" x 2.5". 500/1,000

Provenance:
Marguerite Riordan, Stonington, Connecticut.

8091. **CHIPPENDALE MAHOGANY REVERSE-SERPENTINE CHEST OF DRAWERS**
Massachusetts, Circa 1780
Overhanging molded top on a conforming case. Four graduated full-width drawers with blocked sides, retaining possibly the original rococo brasses. Molded base with ruffled pendant drop and scrolled returns on front and sides. Claw & ball feet. Old handwritten label on backboard. Height 32.5”. Width 40”. Depth 22.25”.
12,000/18,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, September 26, 1988.


8091

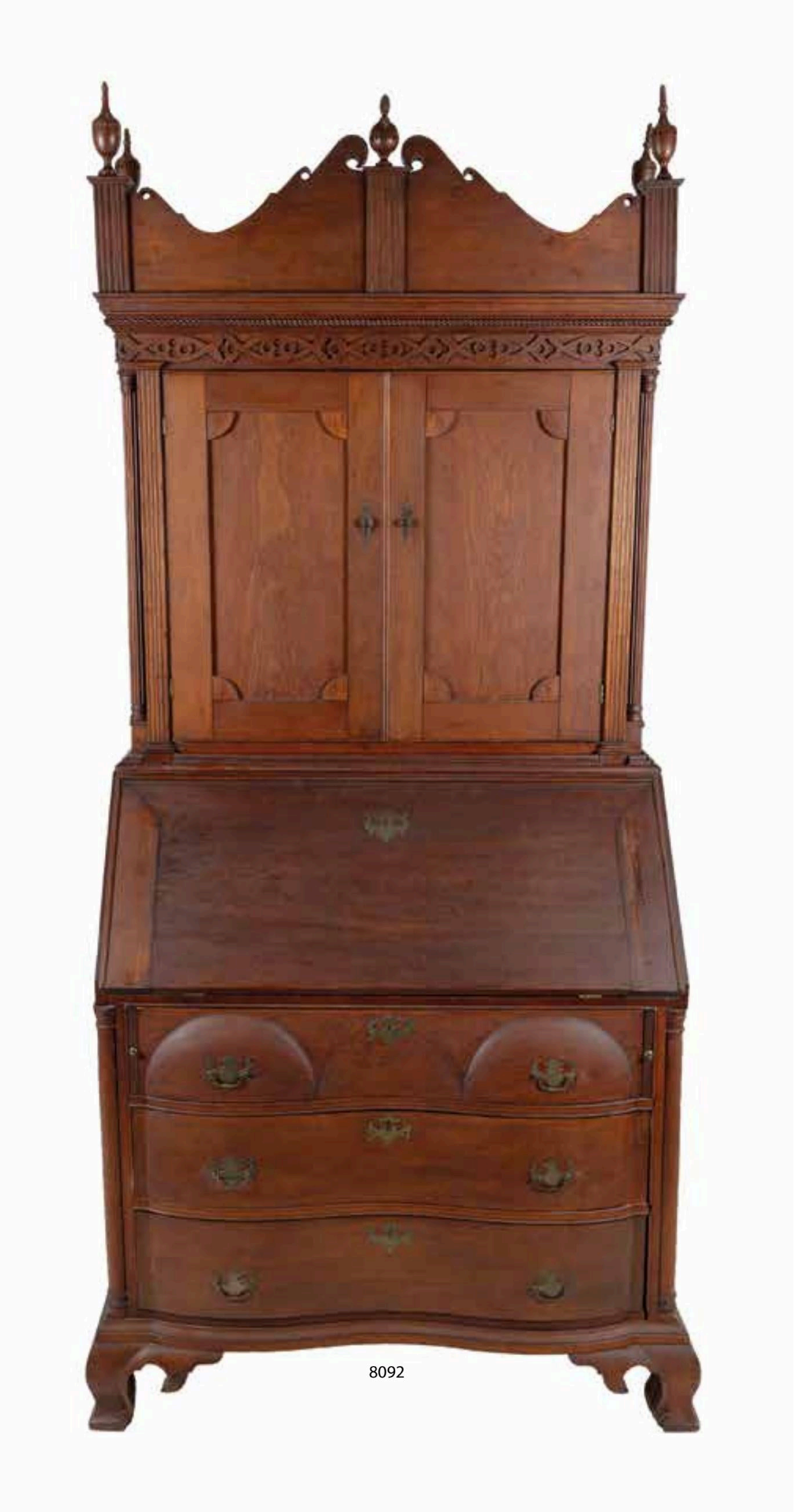
8092. **EXTREMELY RARE AND IMPORTANT CHIPPENDALE CHERRY DESK AND BOOKCASE**
Massachusetts or Connecticut, 1790-1815
In three parts: the removable hood, the bookcase section and the desk case. Hood with tall cresting gallery, the front panels carved and the side panels carved and pierced, stop-fluted plinths at the corners and the center, and its five original finials -- flaming urns at the corners and a flaming orb at the center. Bookcase section with band of gadrooning and an applied fretwork frieze above paneled cupboard doors enclosing an arrangement of shelves. Doors flanked by stop-fluted pilasters and fluted three-quarter columns. Desk case with a slant lid, an oxbow upper drawer and two serpentine full-width drawers flanked by three-quarter columns, and scroll-carved ogee bracket feet. Waterfall interior fitted with valanced pigeonholes, document holders and two tiers of undulating drawers. Old dry alligatored surface. Pine secondary woods. Height 90.5". Width 42.5". Depth 24". 25,000/50,000

Provenance:
Smith Family Estate Auction, Barre, Massachusetts, August 18, 1985. At the time of the auction, Warner F. Smith said his family had been in the area of Barre since the 18th Century and family history indicated the piece was made in Barre in the 18th Century by ancestor John Smith and it had descended through the family from the time it was made.
Purchased at the auction by John Walton, Griswold, Connecticut.
The private collection of Arthur and Marguerite Riordan, Stonington, Connecticut.
Acquired from Marguerite Riordan, October 14, 2004.

Exhibited:
East Side Settlement House Winter Antiques Show, New York, mid-1980s.
Lyman Allyn Museum, New London, Connecticut, 1990.

Elements of the design and construction of this piece are similar to those seen in furniture from Newport, Rhode Island and New London County and Colchester, Connecticut.

(continued)



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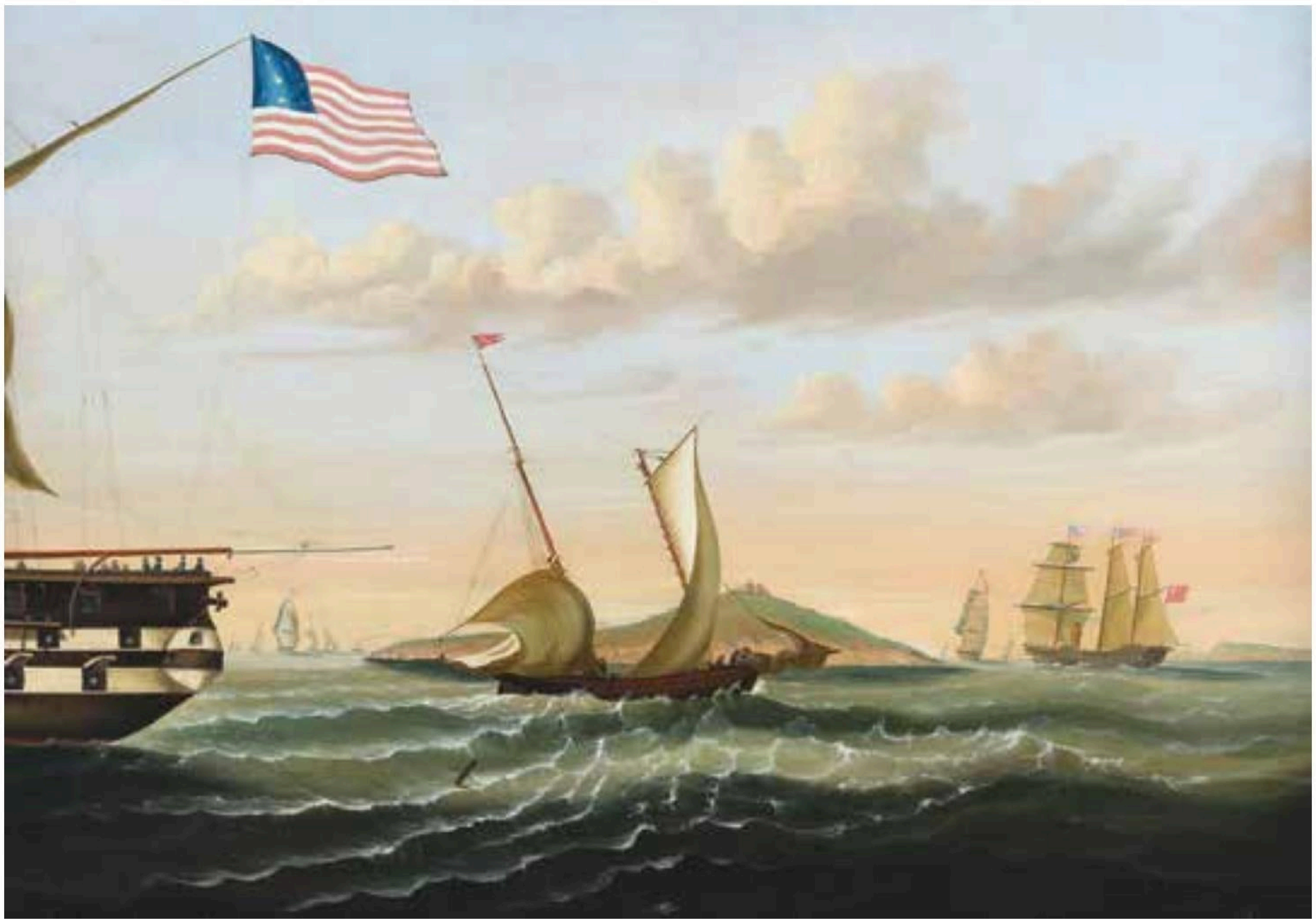


8093

8093. **THOMAS CHAMBERS**
New York/England, 1808-1866/1869
The U.S.S. *Ohio* in Boston Harbor, with Governors Island in the distance. Stern view of the two-decker man-of-war proudly flying a bold American flag. The pilot boat at center is dropping its mainsail and the Royal Mail Steamer *Hibernia* is leaving port, bound for Liverpool. Oil on canvas, 21" x 30". Framed 27.5" x 36.5". 30,000/50,000

Provenance:
Hirschl & Adler, New York.
Northeast Auctions, Portsmouth, New Hampshire, sale date unknown, Lot #829.
Marguerite Riordan, Stonington, Connecticut, September 1, 1993.

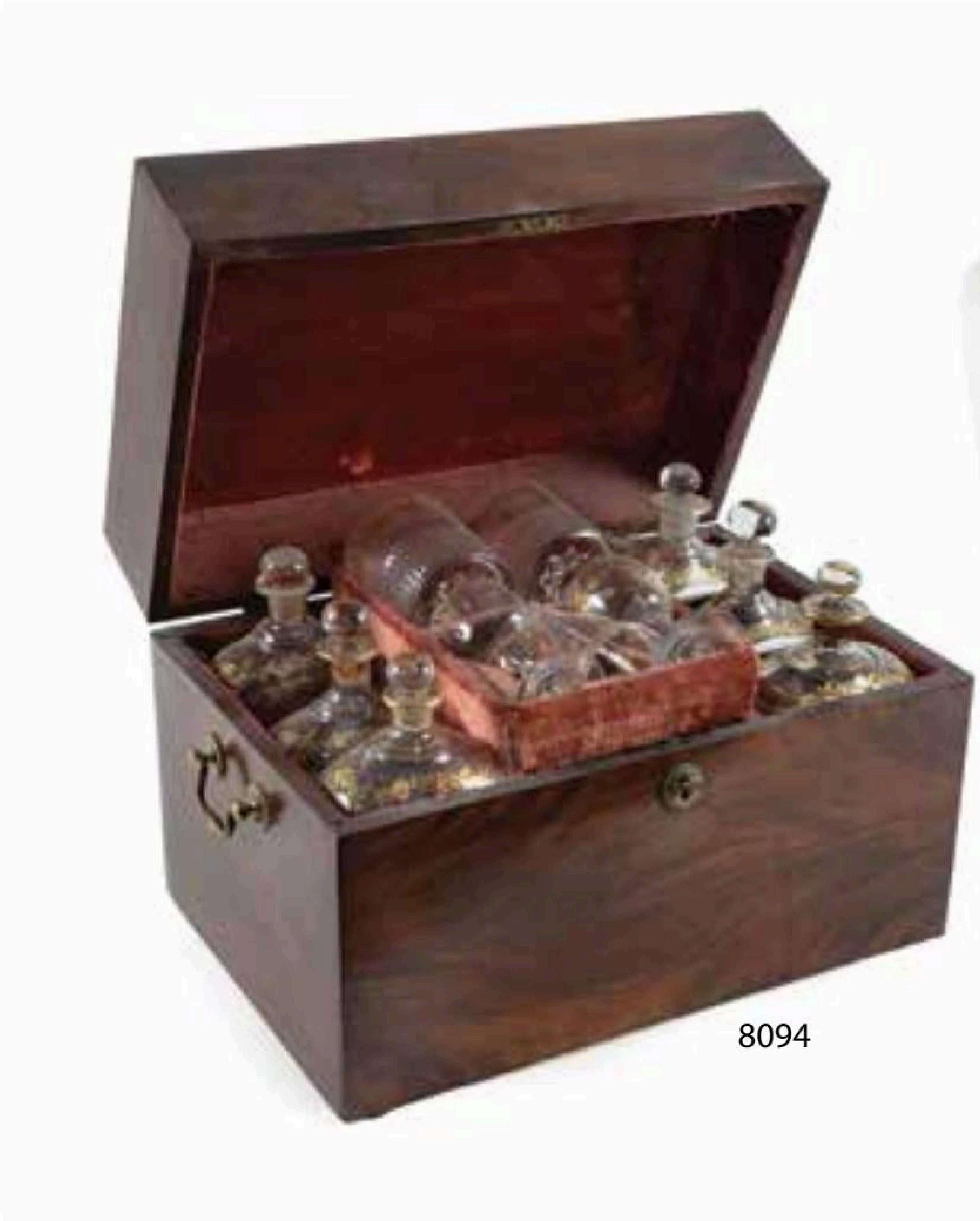
Reference:
A similar example is featured on the cover and as figure 1-12 in ***Thomas Chambers: American Marine and Landscape Painter, 1808-1869*** *by Kathleen A. Foster (New Haven, Ct.: Philadelphia Museum of Art / Yale University Press, 2008).*

Thomas Chambers was born in Whitby, England in 1808 to working class parents. Little is known of his artistic training, but it is assumed he gained some knowledge from his older brother, George Chambers (1803-1840), who, although also untaught, had achieved a level of success as a painter of maritime scenes.

In 1832 Thomas Chambers emigrated to America, landing in New Orleans but eventually drifting north, residing for a time in Albany, New York and Boston. While he supported himself as an artist, he did not appear to have representation, but rather sold his paintings, often unsigned, through various auction rooms. Auction records prove he was selling his work in this fashion as early as 1837. While he proved his merit as an artist, his business skills were less honed and he eventually returned home to Whitby, penniless. He would die there in 1869, and his work was largely forgotten.

Decades later Americana collectors began to uncover these wonderfully vibrant landscapes and marine scenes with bright, flat colors and form-based natural elements. They began to realize the work must be by the same hand, but because Chambers rarely signed his paintings, his identity remained a mystery. It was not until a lucky discovery in 1942, when a signed example surfaced, that the mystery was solved. A show at New York's Macbeth Gallery ensued and Chambers' works have been actively collected since.

Painted in the mid-1840s when Chambers lived in Boston, "Boston Harbor" remains one of the artist s most iconic and popular works. Unlike several of his paintings that were copies of popular engravings by William Bartlett, "Boston Harbor" is an original composition by Chambers. Kathleen Foster notes Chambers painted at least five known versions of the scene, one of which she included on the cover of her book, **Thomas Chambers: American Marine and Landscape Painter, 1808-1869**. Each version exhibits the same key elements: the stern section of the U.S.S. *Ohio* and the rippling American flag at right, Governors Island in the center distance, and the *Hibernia* leaving port in the distant right. The other vessels filling the harbor differ in each version, which Foster speculates may be a way Chambers personalized each painting for his buyers.



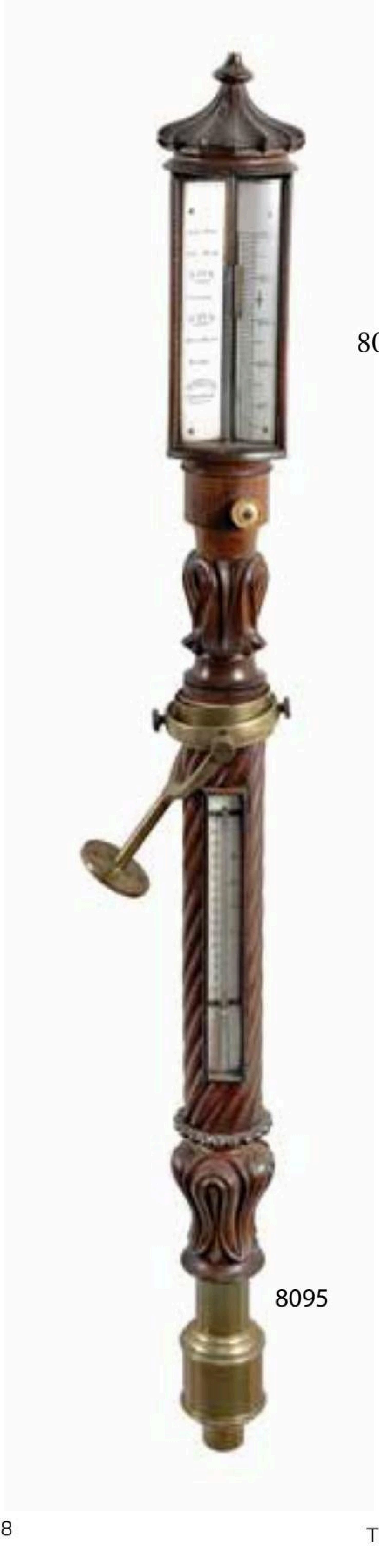
8094

8094. CONTINENTAL DECANTER CHEST, POSSIBLY A SEA CAPTAIN'S

19th Century

Mahogany hinged case with brass bail handles and working lock. Fitted interior lined in pale red velvet. Contains six gilt-decorated blown clear glass bottles with stoppers, six cordial bottles with stoppers, and a central lift-out tray fitted for two cups, two stemmed glasses and a funnel. Height 11". Width 17". Depth 11.25". 1,500/2,500

Provenance:
The Collection of John Howland Ricketson, Northeast Auctions, Portsmouth, New Hampshire, May 29, 1993, Lot #150.
Marguerite Riordan, Stonington, Connecticut, September 1, 1993.



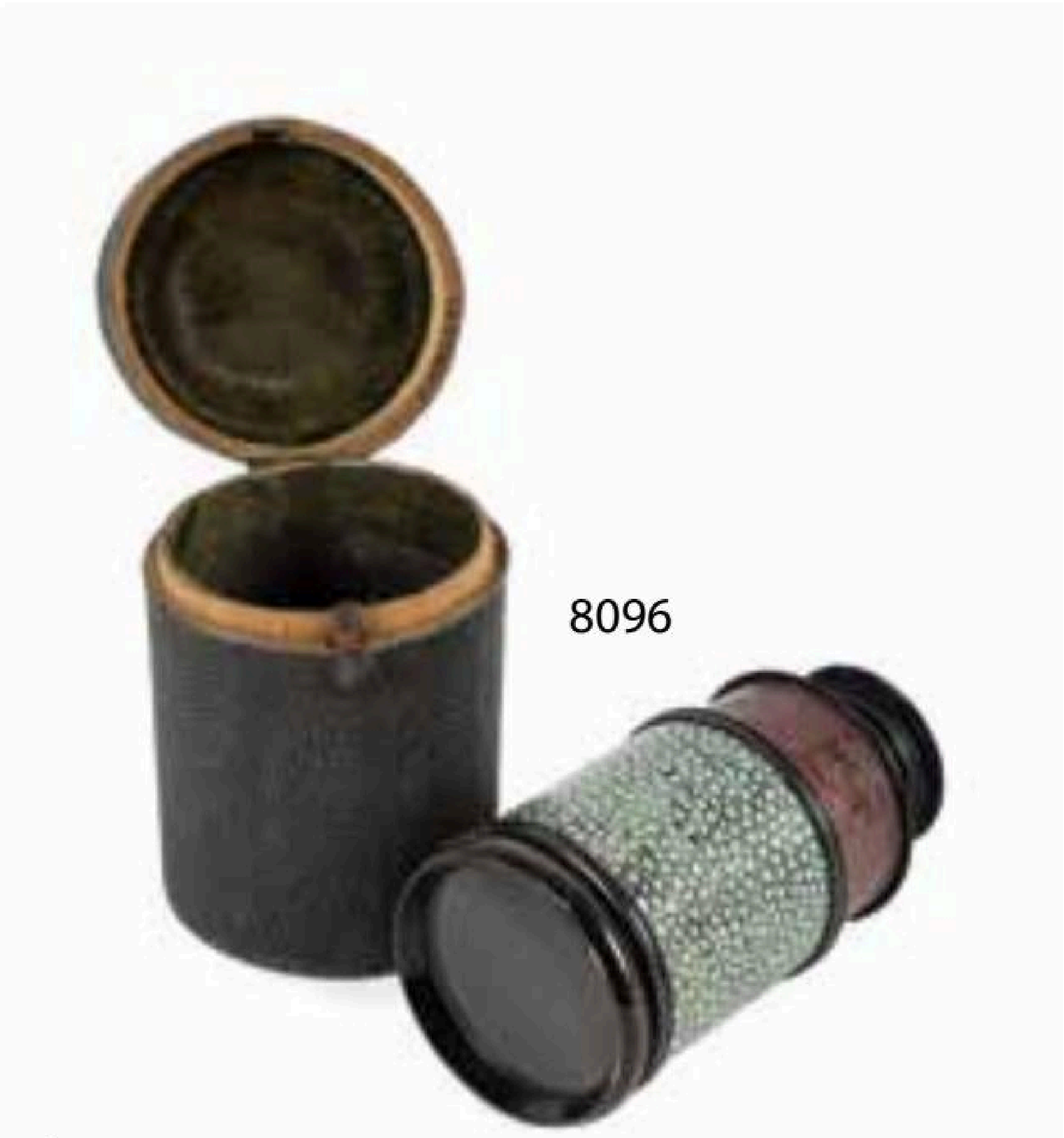
8095

8095. FINE REGENCY GIMBALED BAROMETER

Liverpool, Circa 1820

Engraved silvered dial marked "Robertson Liverpool". Mahogany case with brass fittings. Height 38". 1,200/1,800

Provenance:
Marguerite Riordan, Stonington, Connecticut, September 25, 1997.



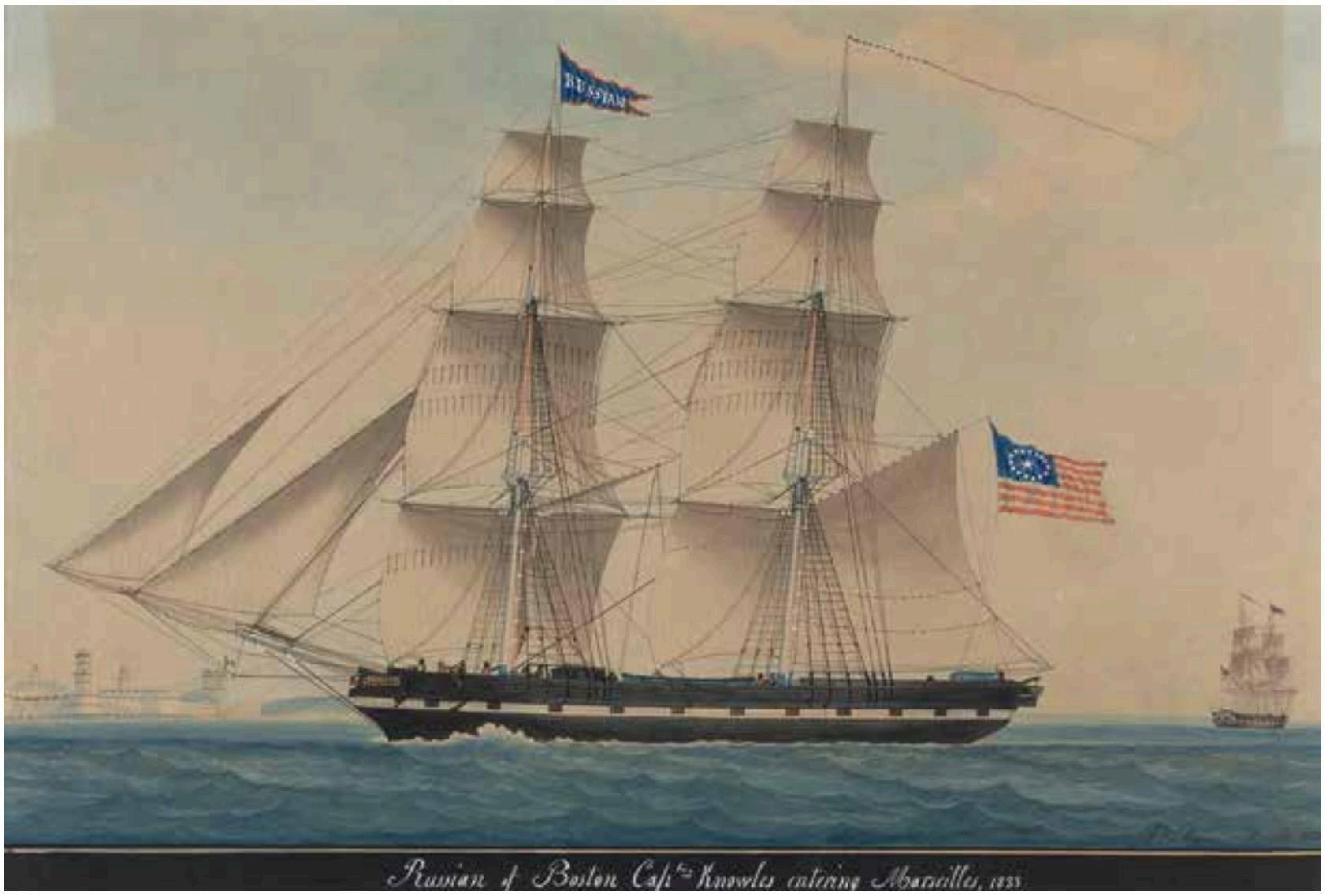
8096

8096. DOLLAND CASED SPYGLASS

London, Circa 1800

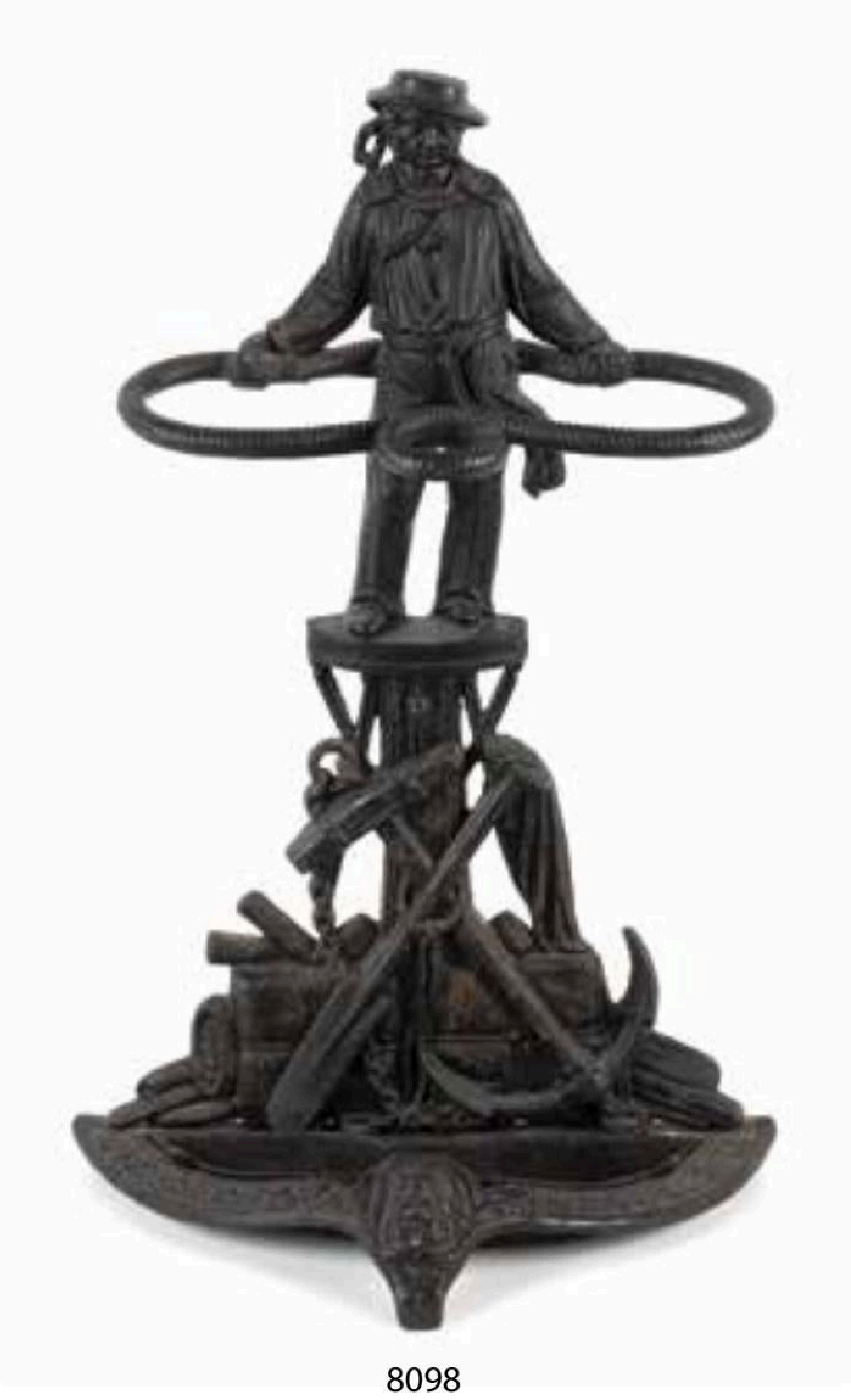
Shagreen-wrapped barrel. Wooden single-draw tube with red leather covering embossed with floral garlands centering "Dollond London". Snakeskin-covered case with old paper lining and a hinged lid with button release. Case height 3.25". 500/1,000

Provenance:
Roper Collection.
John Rinaldi Nautical Antiques, Kennebunkport, Maine.


RUSSIAN
Russian of Boston Capt^n Knowles entering Marseilles, 1833

8097

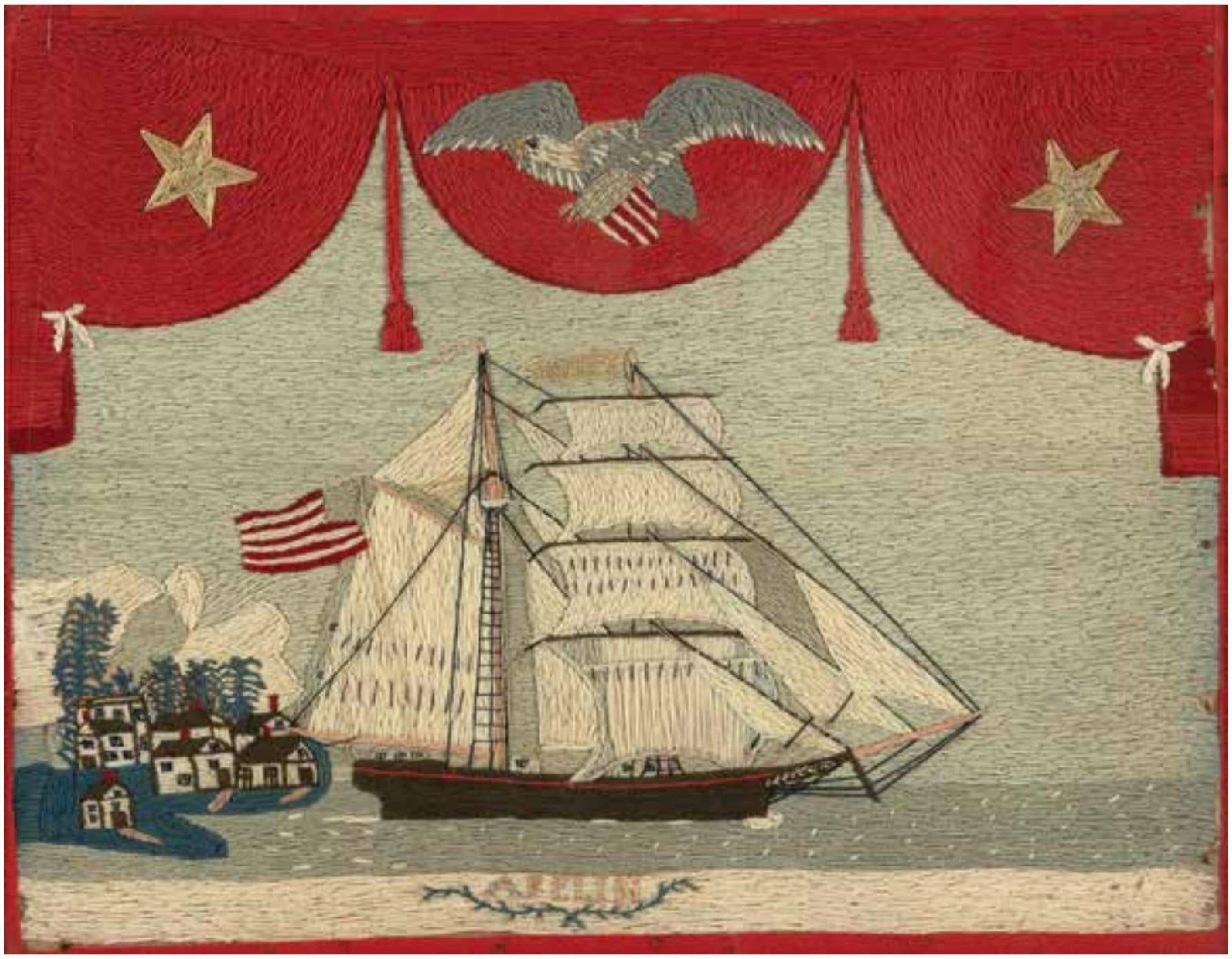
8097. **HONORE PELLEGRIN**
France, 1800-1870
“Russia of Boston Capt. Knowles Entering Marseille”. Signed and dated lower right “Pellegrin Marseille 1833”. Watercolor, 13.5” x 20” sight. Framed 22” x 28”.
2,000/3,000



8098

8098. **VICTORIAN CAST IRON “JACK TAR” UMBRELLA STAND**
America or England, Mid-19th Century
Jack Tar figure in typical sailor clothing, holding a rope and standing atop a piling surrounded by anchors, oars, barrels, chains, etc. Base with Neptune’s mask and scrolls. Retains its original drip pan. Height 27.25”. Width 17.25”. Depth 9.5”.
800/1,200

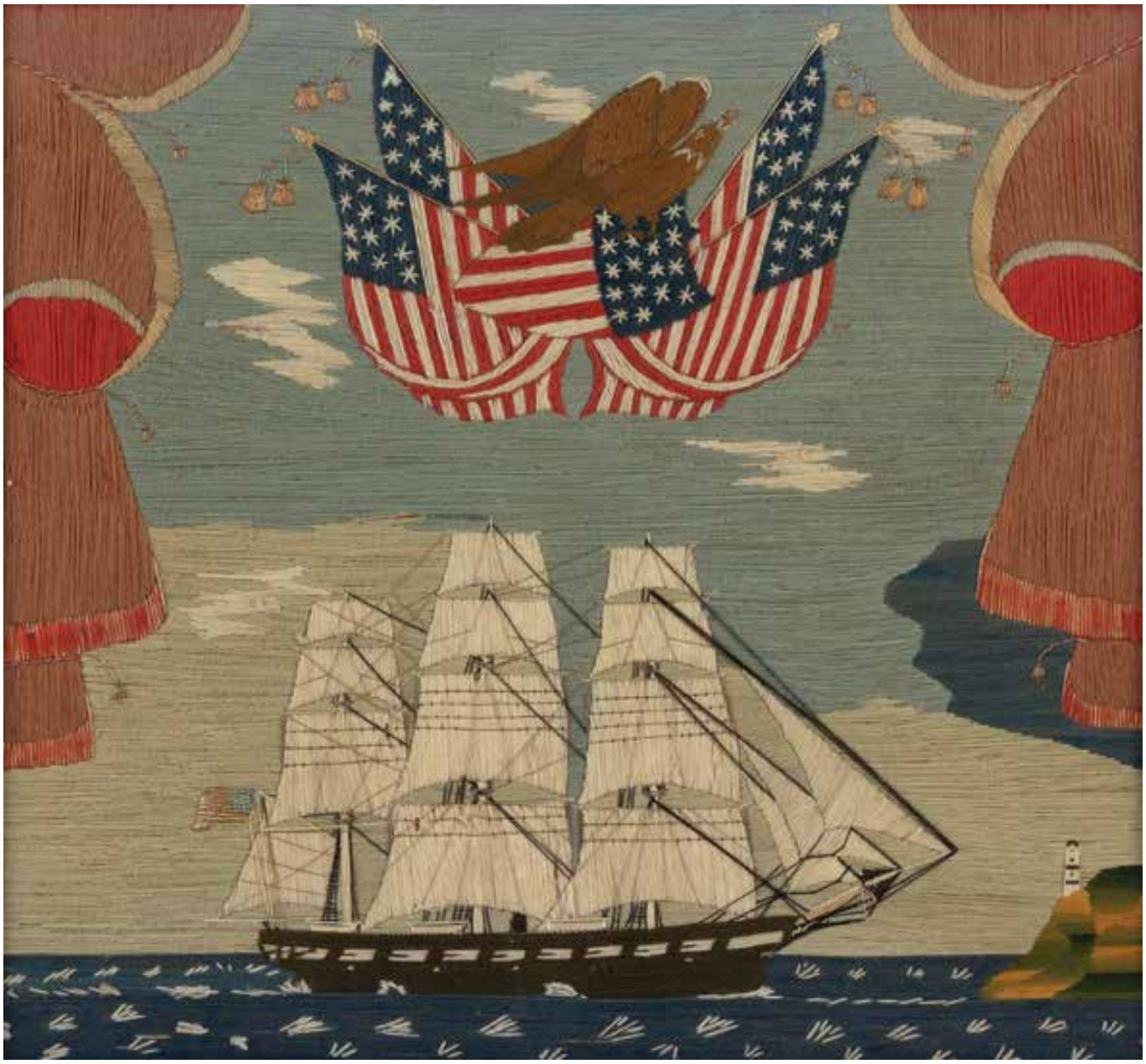
Provenance:
Jeffrey Tillou Antiques, Litchfield, Connecticut.



8099

8099. **AMERICAN WOOLWORK PICTURE OF THE BRIGANTINE *ARELIN***
19th Century
Flying an American flag and burgees as it sails away from port. Red drapery surround accented with two gold stars and a spread-wing eagle clutching a Liberty shield in its talons. Ship identified in white reverse lettering on the foremast's burgee and in lower margin. Bright, strong coloring. 12.75" x 16.5" sight. Framed 14.75" x 18.5". 5,000/10,000

Provenance:
Mrs. J. Insley Blair.
Christie's, Sale 2095, January 18, 2008, Lot #661.
Marguerite Riordan, Stonington, Connecticut.



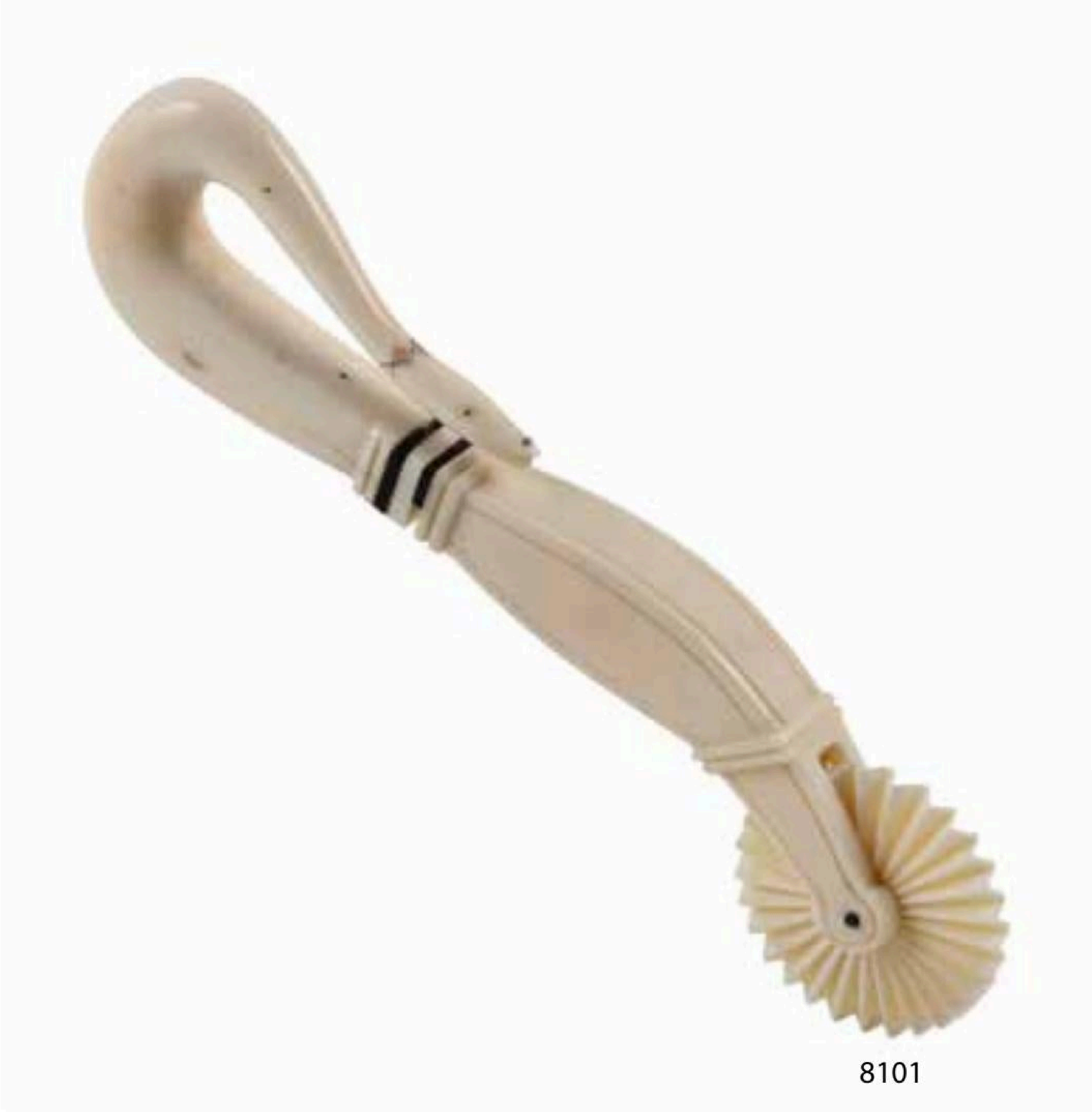
8100

Sailors experienced with sailmaking and mending often used their skills with a needle to produce “woolies” in their spare time -- typically made as gifts for loved ones. The vast majority were made by British seamen, making this example with its bold Americana motifs incredibly rare and desirable. Describing it, auctioneer Ron Bourgeault in a 2005 issue of *Antiques and the Arts Weekly* said “I’ve never seen as good a one”.

8100. **EXTREMELY RARE AND IMPORTANT AMERICAN WOOLWORK PICTURE**
Mid-19th Century
Vibrantly colored and pristinely worked. Depicts an eagle perched on a Liberty shield flanked by American flags, a three-masted sailing ship flying an American flag, a lighthouse and drapery swags. Housed in its original red-painted frame with gilt trim. 18.5” x 20.5” sight. Framed 24” x 25.75”. 20,000/30,000

Provenance:
The Private Collection of E. Norman Flayderman.
Northeast Auctions, Portsmouth, New Hampshire, Marine and China Trade Auction, August 21, 2005, Lot #797.

Illustrated:
Scrimshaw and Scrimshanders, Whales and Whalemen *by E. Norman Flayderman (New Milford, Ct.: N. Flayderman & Co., Inc., 1972), p. 292.*



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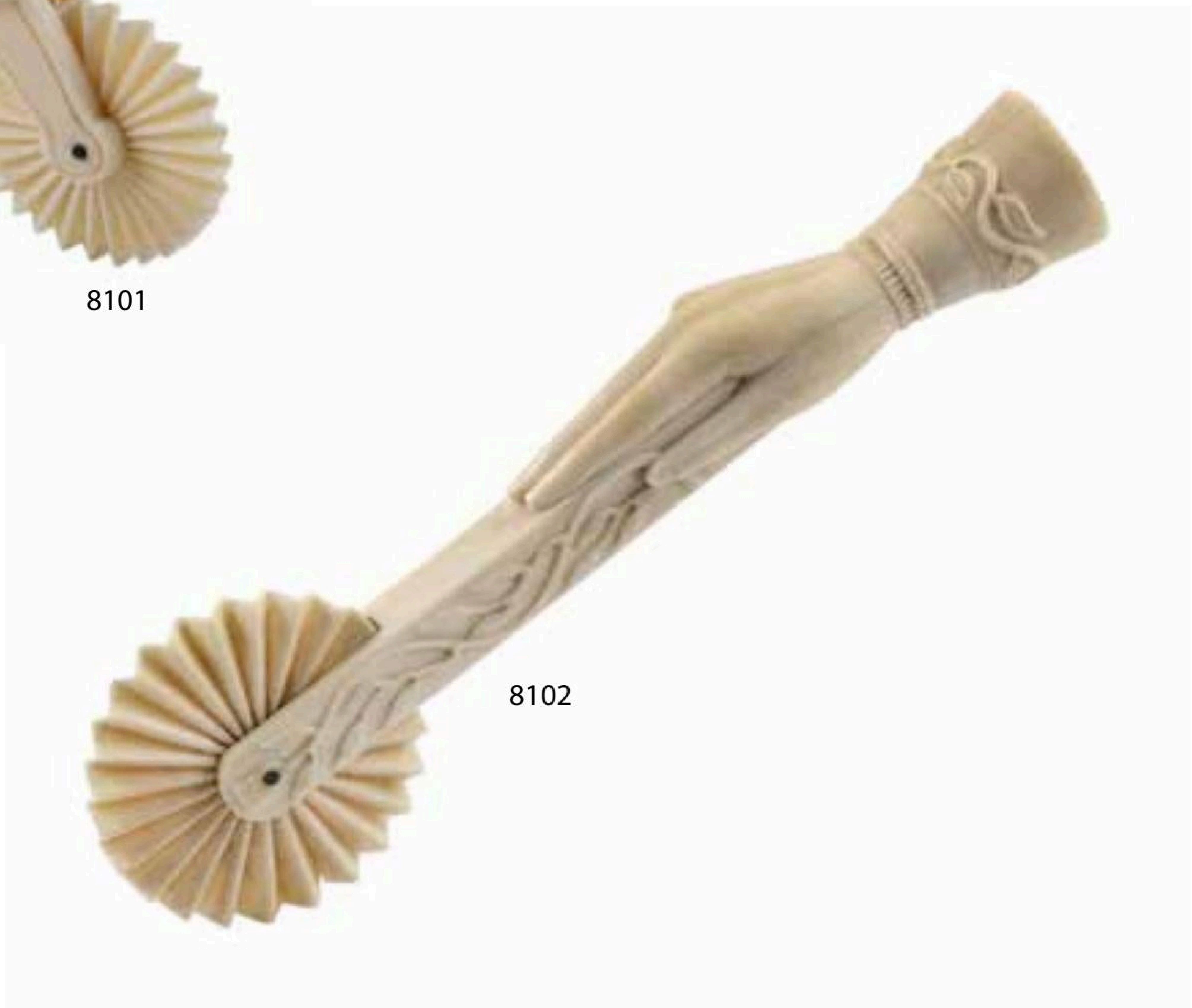

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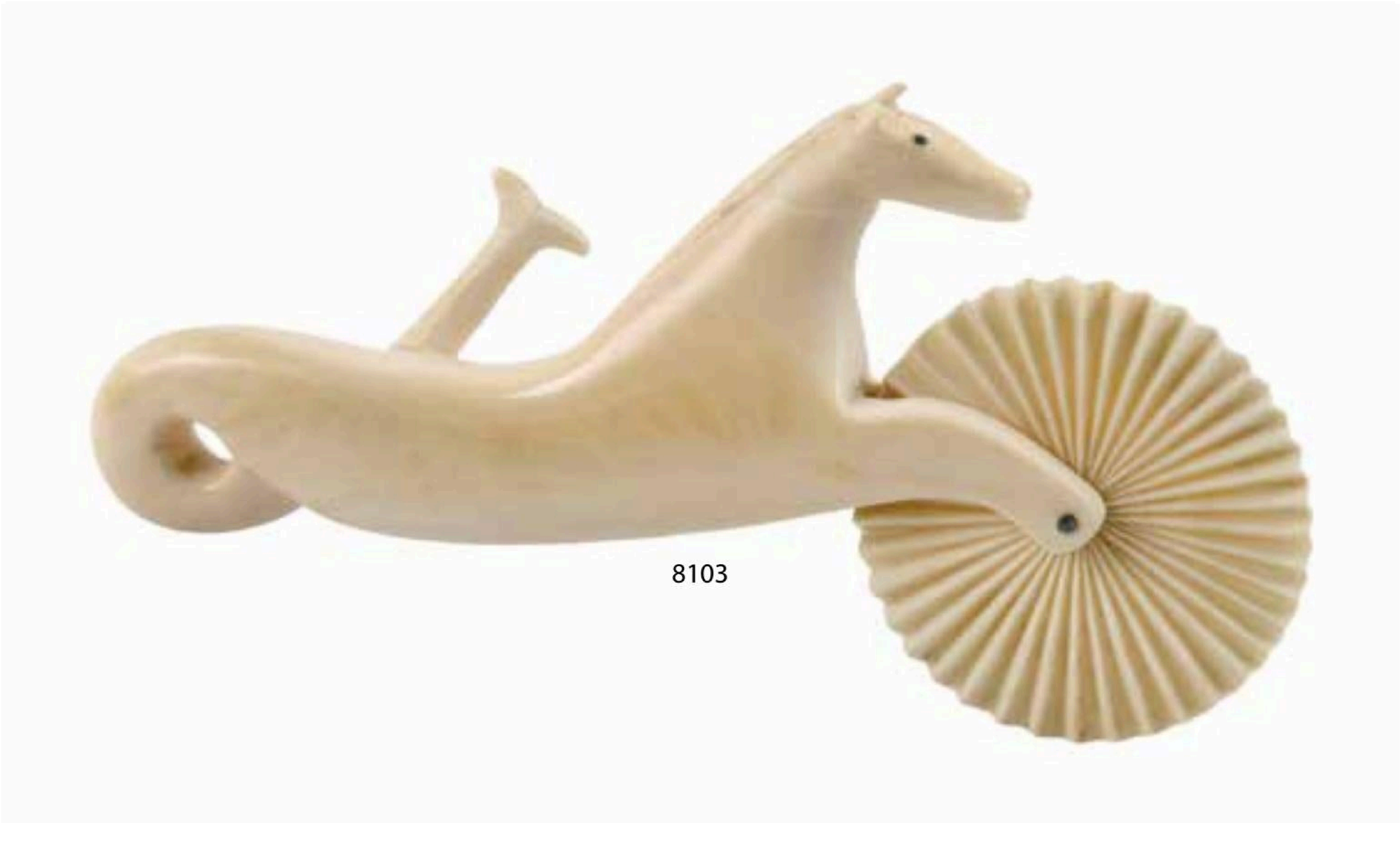


8103

8101. **SCRIMSHAW SERPENT PIE CRIMPER**
19th Century
Carved from walrus or whale ivory. Sinuous serpent with engraved nostrils, eyes and a red and black band of diamonds at neck. Open mouth reveals its tongue. Stepped joint between serpent and shaft with two baleen bands. Shaft with deeply carved perimeter border on all sides and a matching stepped carving. Fluted wheel. Length 7”. 3,500/5,000

Provenance:
John Rinaldi Nautical Antiques, Kennebunkport, Maine.

Reference:
A similar example, from the Collection of Paul Vardeman, offered at Eldred’s in The Marine Sale, July 2019, Lot #74, was referenced in an article by George C. Sturtevant in the January-February 1955 issue of the Nautical Research Guild Journal.

8102. **SCRIMSHAW WHALE IVORY “HAND HOLDING SHAFT” PIE CRIMPER**
19th Century
Graceful and realistic hand grips the shaft between the thumb, index and middle fingers, while the remaining two fingers are curled toward the palm. Further detailed with delicate finger nails, a frilly sleeve, and a jacket cuff with a relief-carved foliate vine. Two sides of shaft with matching relief-carved vine, which ends in a tulip blossom. Fluted wheel. Length 6”. 1,500/2,500

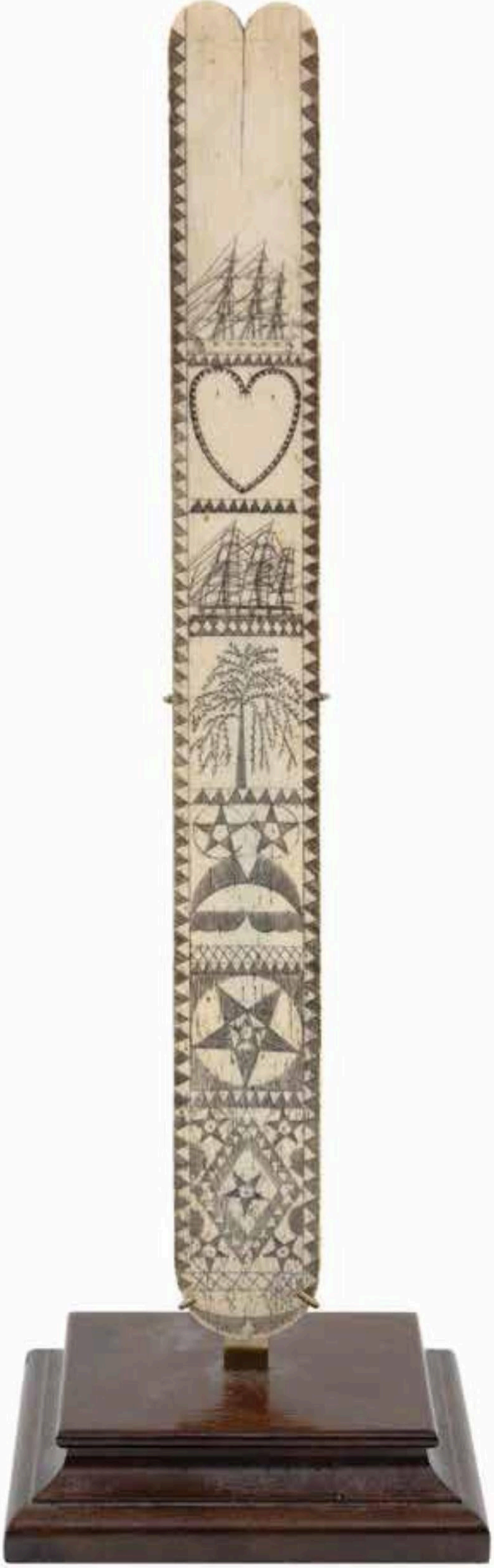
Provenance:
John Rinaldi Nautical Antiques, Kennebunkport, Maine.

8103. **SCRIMSHAW HIPPOCAMPUS PIE CRIMPER**
19th Century
Carved from walrus or whale ivory. Horse with carved mouth, nostrils, ears and mane, and inset glass bead eyes. Curled and fluked tail. Supports the fluted wheel in its front legs. Length 5.5”. 3,000/5,000

Provenance:
John Rinaldi Nautical Antiques, Kennebunkport, Maine.

8104. **FINE SCRIMSHAW WHALEBONE BUSK**
America, Circa 1850
Elaborate and crisp engraving of two ships, a heart, a weeping willow and geometric devices, including several five-pointed stars with shaded blades. Work possibly attributable to the Star Engraver, who is known for this motif. Sawtooth border on sides and between several of the images. Harlequin and crosshatch borders separate other images. Interestingly, the uppermost panel and the interior of the heart interior are left vacant, seemingly awaiting a personalization. Length 14.5”. With stand. 2,000/3,000

Provenance:
Hyland Granby Antiques, Hyannis Port, Massachusetts.

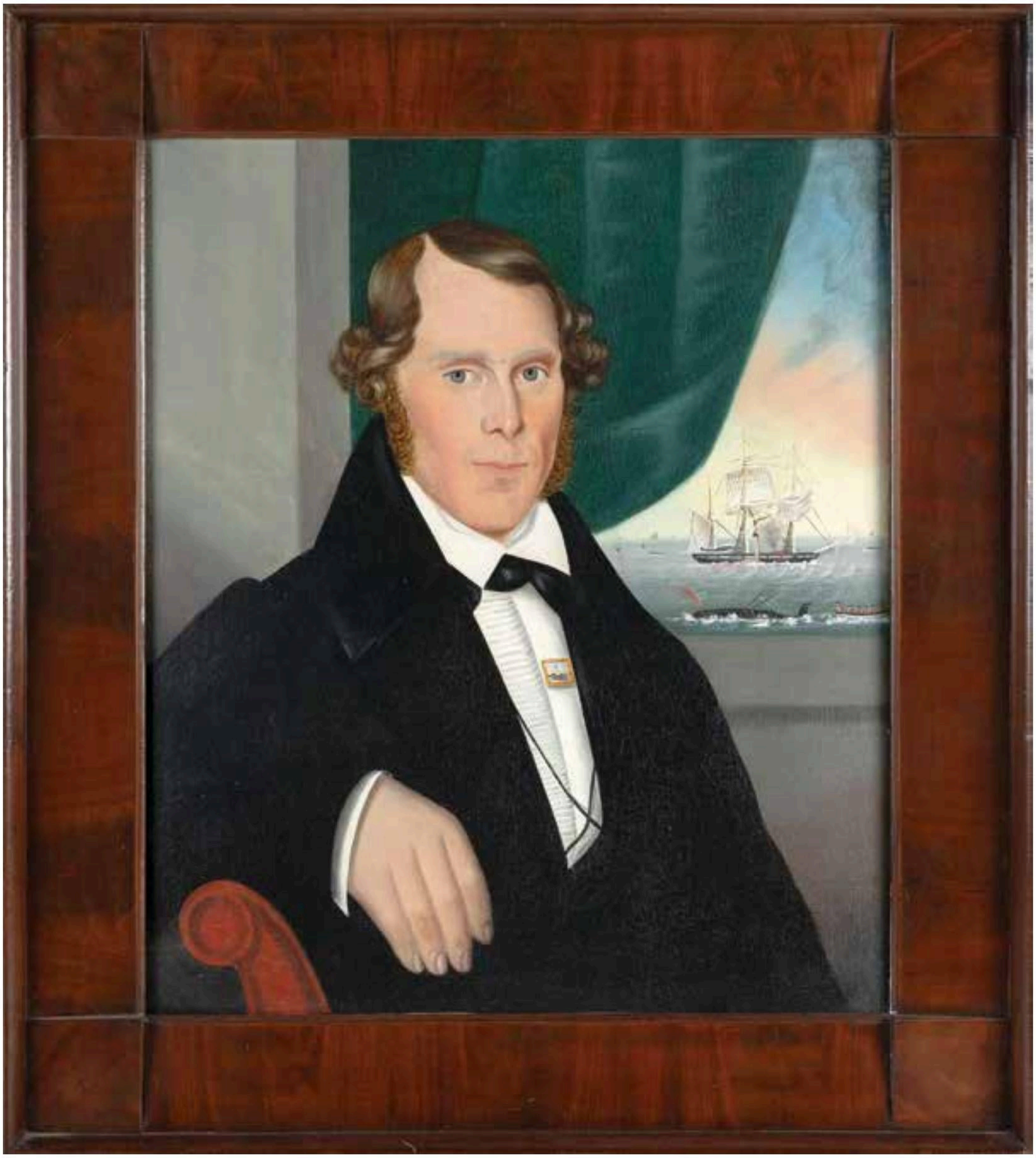

8104

8105. **ISAAC SHEFFIELD**
Connecticut, 1798-1845
Sea captain at a window, circa 1840. The seated captain, resting his arm on the back of his chair, is wearing a gold lapel pin containing a ship portrait miniature, probably depicting his own vessel. Over his shoulder a green drape frames a busy whaling scene of a whaleship cutting in and trying out, a whale in a flurry, a whaleboat with six whalers wearing red shirts, and several other whales and ships in the distance. Housed in its original frame. Oil on wood panel, 25" x 20.5". Framed 31.5" x 27.5". 15,000/25,000

Provenance:
Descended for several generations in the family of Mrs. Gertrude M. Minson, Uncasville, Connecticut, a descendant of Captain Gabriel Sistare (1725-1795) of New London. Minson surmised it depicts Sistare's grandson William M. Sistare (1794-1881) or an unknown area sea captain.
Acquired from Gertrude M. Minson by Marguerite Riordan, Stonington, Connecticut, 1989.
Acquired from Marguerite Riordan, November 15, 2004.

Reference:
"Isaac Sheffield, Connecticut Limner" by Edgar Mayhew, The Magazine Antiques*, November 1963, p. 589-591.*

(continued)



8105

Isaac Sheffield has long been a Mystery.

He may have been born in 1798, or maybe 1807; we know he died too young in 1845. Many portraits believed to be his work have been later proven otherwise. And Sheffield himself did not make matters easy. Among the small sampling of Sheffield's signed oil portraits, only four have a strong resemblance to the iconic sea captain template. One of those four trademark captains (Connecticut Sea Captain, National Gallery of Art, 1965.15.4) has a companion portrait, his wife, which instead resembles the work of Sheffield's fellow portraitist Orlando Hand Bears! And yet that Connecticut Captain himself is perfectly Sheffield's work. There can be no doubt: it bears the inscription "I. Sheffield Pinxt, April 1833.". Fortunately, the true Sheffield is nearly a dead-on stylistic match for the portrait offered here, Sea Captain at a Window.

The confusion around Sheffield is very forgivable. It took me a long time to decipher it. But he is a very rewarding artist, once you get to know him. He had a consistently strong sense of color, painting in bright and hearty tones that make his work instantly distinguishable from his peers. Sea Captain at a Window especially benefits from the best of Sheffield's techniques. The pastel-toned sky, fading from blue to pink to gold, is a typical trademark. So is the unique style of curtain, rendered in vertical folds, with lines overlapping and cutting across diagonally. Sometimes, such as here, the curtain is green -- an anomaly among folk painters, who spread the red curtain across all New England.

A nearly identically formatted portrait is Captain Lorenzo Dow Baker, "posed in front of a whaling scene," as per the catalogue entry at Mystic Seaport Museum (cat. 1936.5). Likewise with our captain -- a close look at the background scene reveals the defeat of the whale! -- Sheffield has cleverly included a narrative within the picture. The whaling captain Dow's name and biographical information have survived, telling us about his career verbally as well as visually. But we do not know Sea Captain at a Window's name. And the two works are so strikingly alike that it is tempting to speculate a connection.

Then again, the similarity may simply be evidence of Sheffield's quality and consistency. A third example, Captain John Manwaring of New London, Connecticut (Christie's, January 20, 2023, Lot #467) follows the same format. He is accompanied by a female companion portrait of the captain s wife, Martha, both unmistakably by Sheffield's hand. He too, has a whaling scene in the window, almost identically executed, with a boat full of sailors towing away the unlucky behemoth. (Notably, Sheffield's earlier works, such as Connecticut Sea Captain, show the whale making his escape.)

One unique and remarkable element in Sea Captain at a Window, not present in otherwise superb Sheffield pictures, is his lapel pin. Meticulously illustrated with a small image of a sailboat, the fine painting on the pin makes use of Sheffield's top talents as a miniaturist. In fact, Sea Captain has nearly everything one could ask for when looking for an ideal example of Isaac Sheffield's work. The captain's ruddy, slightly sun-burnt complexion is as full of life as the day he was painted.

Isaac Sheffield's own life remains something of a mystery. His father was a shipmaster, and Sheffield's meticulously detailed, perfectly rendered ships suggest that he followed him into the career. Yet he is recorded only as a painter, who made his career in New York circa 1828-30 before returning to New London, Connecticut. Considering the quality of his rendering of faces and skin tones, it is likely Sheffield received some academic training, but not enough to erase his artistic individuality. Had he lived longer, we would likely have a larger body of work, and could know him better. As it stands, we must simply appreciate what we have.

Lot essay courtesy of Emily C. Esser, American Folk Art Specialist
and webmaster of www.paintingsworthlookingat.com

8106. EXTREMELY RARE AND IMPORTANT TRANSFER-DECORTED CREAMWARE PITCHER PERTAINING TO STONINGTON, CONNECTICUT

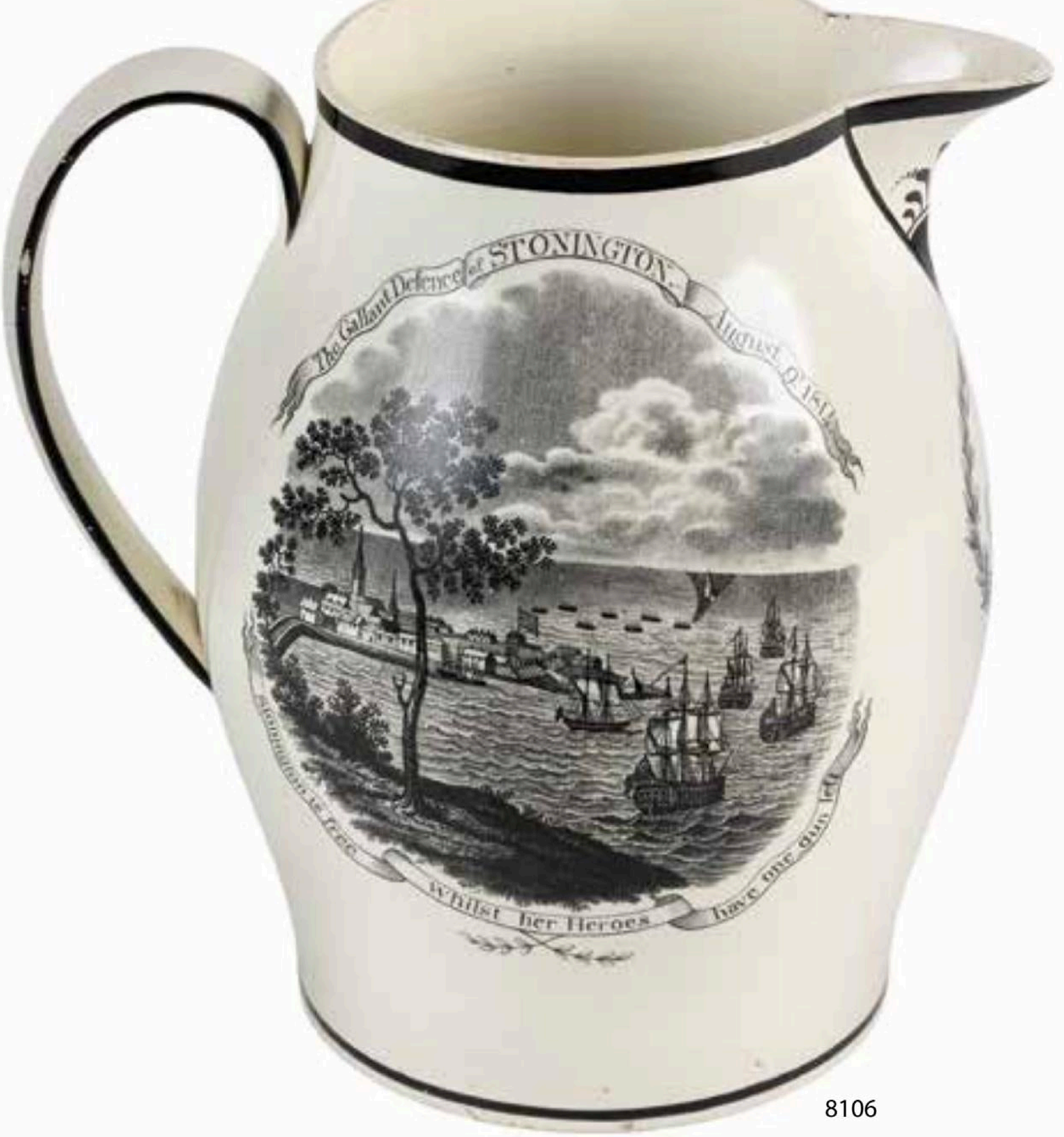
Early 19th Century

Possibly Herculaneum Pottery, Liverpool, circa 1818-1825. One side with “The Gallant Defence of Stonington August 9th, 1814” and “Stonington is free whilst her Heroes have one gun left” in banners surrounding a view of a fleet of British ships off Stonington. Other side with “United States Frigate Guerriere, Comn Macdonough, bound to Russia July 1818” below a polychrome portrait of the ship bordered at lower margin by a maritime montage of flags, a cannon, anchor, etc. “ALW” monogram within a laurel leaf and sheaf of wheat wreath under the spout. Height 9.25”.

4,000/6,000

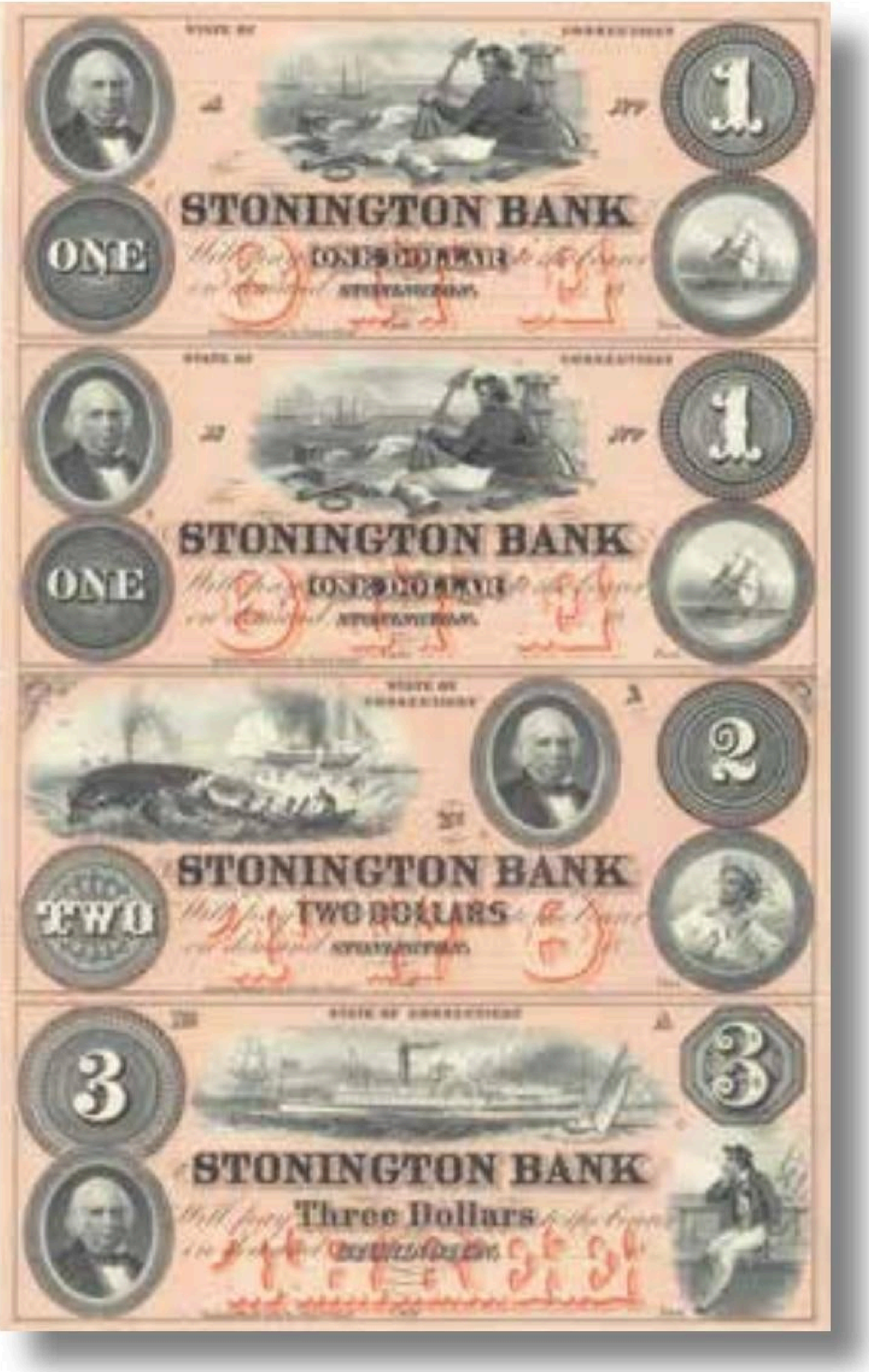
Provenance:
Brainard Family, Hartford, Connecticut.
Nathan Liverant and Son, Colchester, Connecticut.

Reference:
A similar pitcher, with the same transfer of Stonington but with a spread-wing eagle instead of the “Guerriere”, is in the collection of The National Museum of American History.



8106

8107. **SHEET OF UNCUT STONINGTON BANK NOTES**
Stonington, Connecticut, Mid-19th Century
Sheet includes two One Dollar, one Two Dollar and one Three Dollar note. Printed by Danforth, Wright & Co., New York & Philadelphia, with their mark on lower margins. Ornate borders and flourishes typical of banknotes of this period but the engraved scenes of sailors, whaling and steamships reflect Stonington's strong maritime heritage. 12" x 7.5" sight. Framed 19.75" x 15".
300/500



8107

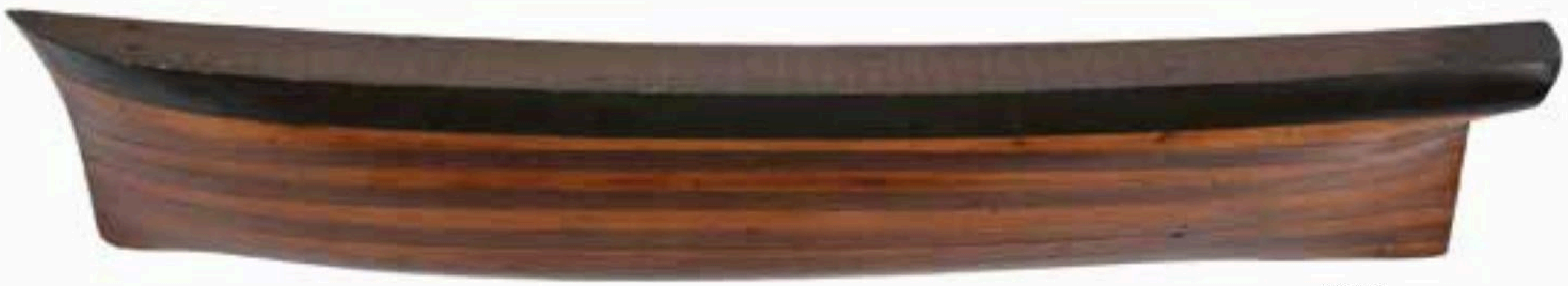
8108. **HALF HULL MODEL OF A MALLORY SHIPYARD VESSEL**
19th Century
Built up in ten alternating lifts, the topsides painted black. Scored station lines across the deck and down the back. Length 37.5".
2,000/3,000

Provenance:
Mallory family residence, Mystic, Connecticut.

8109. **HALF HULL MODEL OF A MALLORY SHIPYARD VESSEL**
19th Century
Built up in ten alternating lifts. Scored station lines across the deck and down the back. Faint pencil inscriptions and mostly illegible painted and stamped markings on the deck. Length 55.75".
4,000/6,000

Provenance:
Mallory family residence, Mystic, Connecticut.

The Captain Charles Mallory Shipyard property later became Mystic Seaport.



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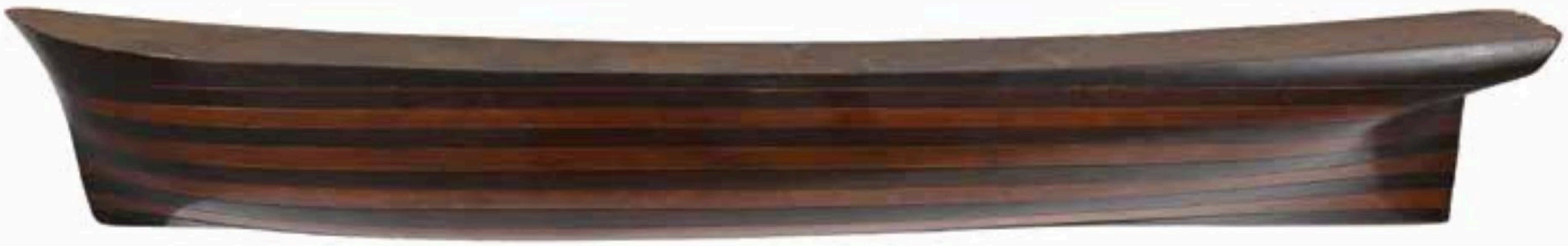

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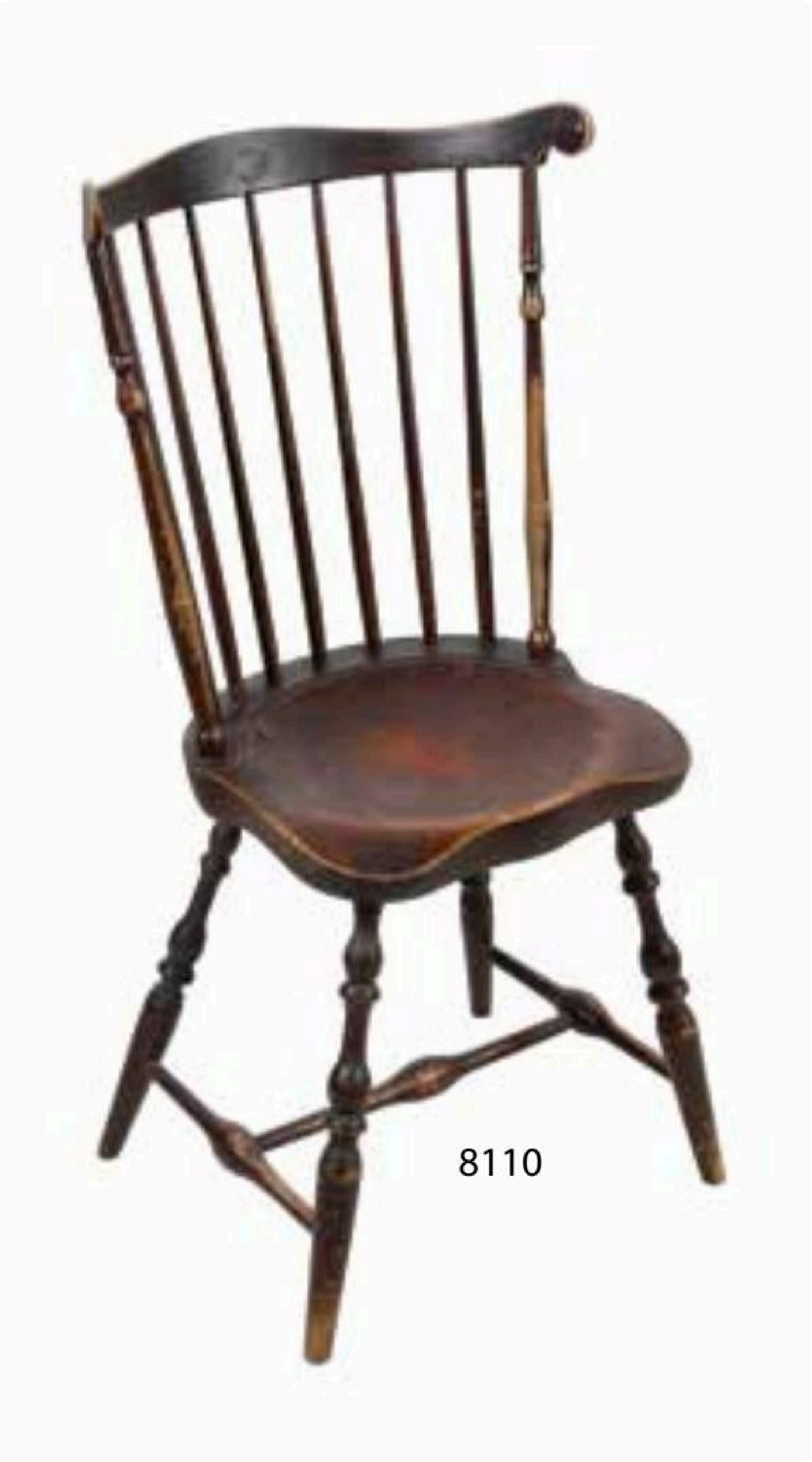
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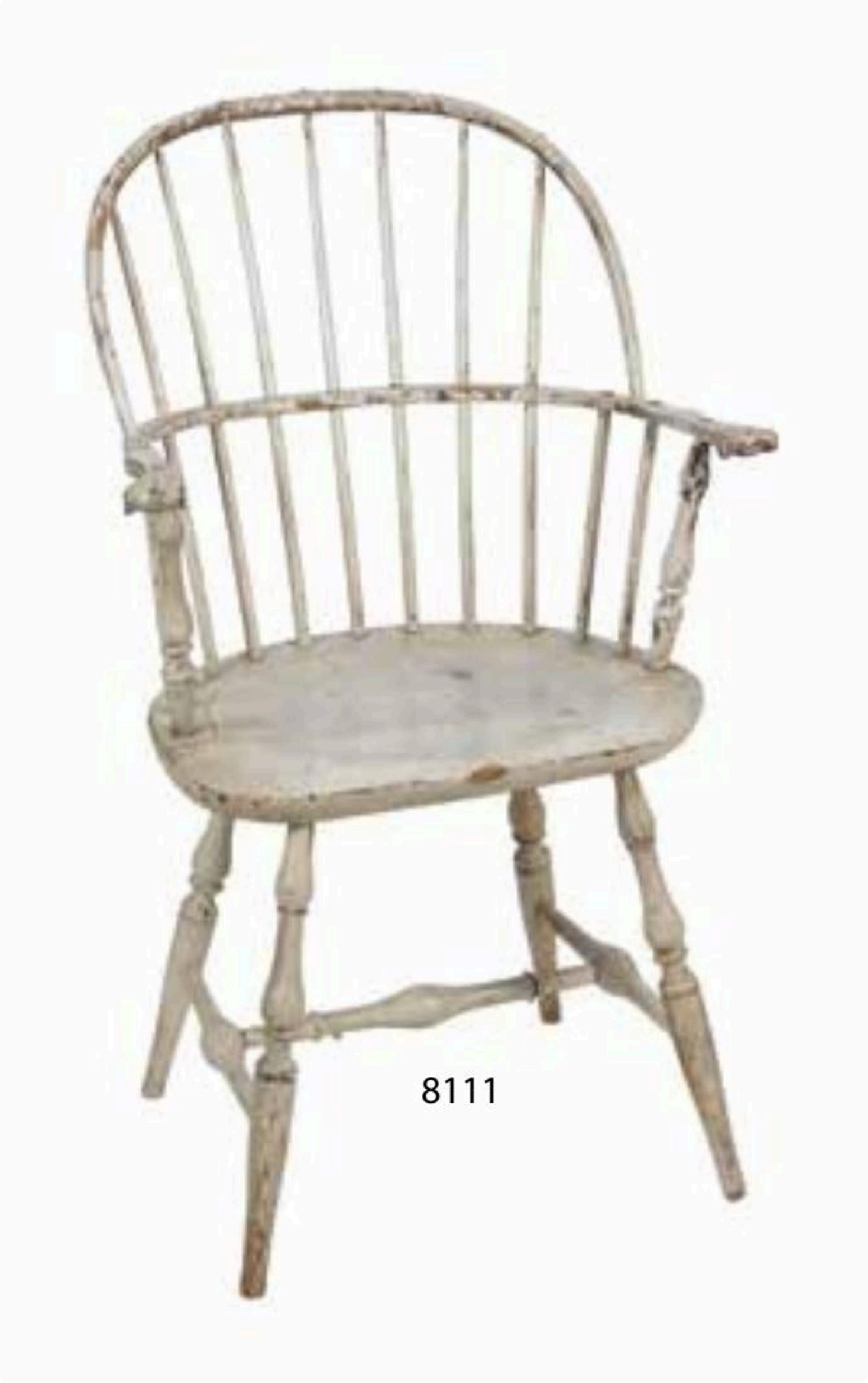
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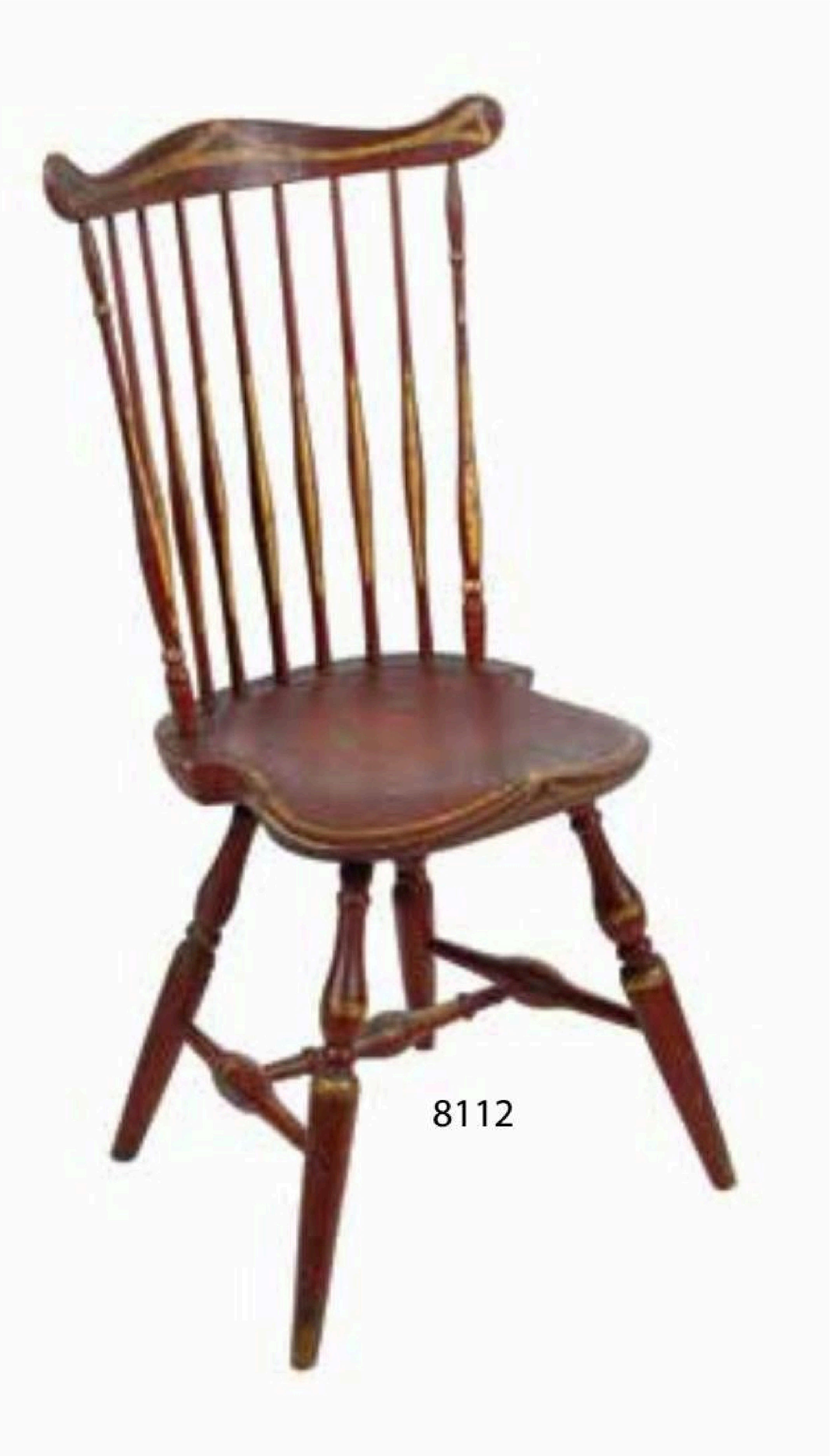

8112

8110. **PAINTED WINDSOR FAN-BACK SIDE CHAIR**
Rhode Island or Coastal Connecticut, Circa 1790
Original black paint over red showing worn patina. Subtly arched crest rail with voluted terminals. Seven tapered spindles flanked by turned stiles. Deep and sculptural saddle seat. Ring- and baluster-turned splayed legs joined by turned stretchers. 1,500/2,500

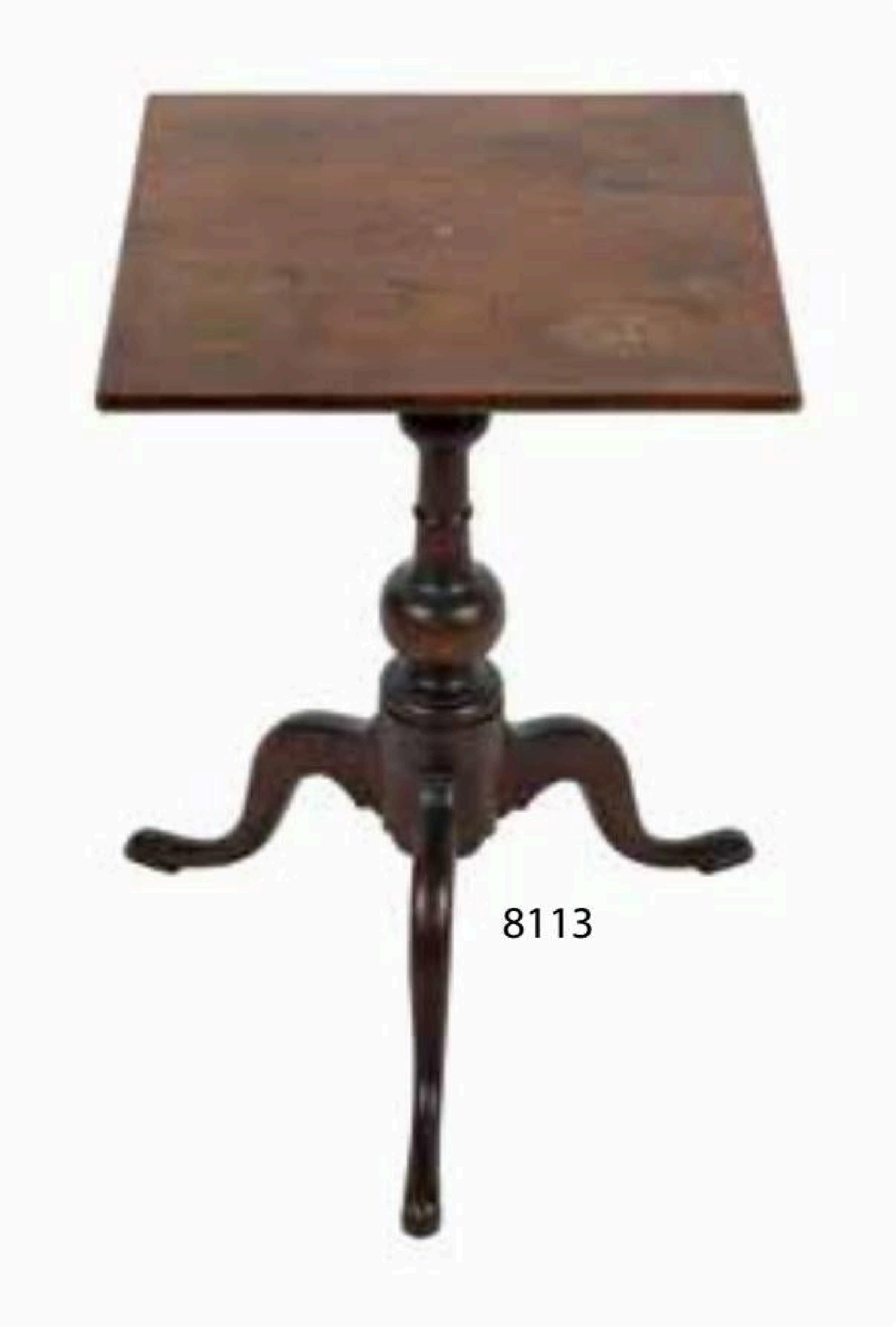
Provenance:
Marguerite Riordan, Stonington, Connecticut, December 25, 1997.

8111. **WHITE-PAINTED WINDSOR ARMCHAIR**
Rhode Island or Connecticut, Circa 1770
Original "crushed clamshell" white paint. Hoop back with seven spindles. Knuckle arms. Molded saddle seat on splayed turned legs joined by turned stretchers. Back height 38". Seat height 17.75". 1,000/2,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, August 20, 1988.

8112. **PAINT-DECORATED WINDSOR FAN-BACK SIDE CHAIR**
Connecticut, Circa 1780
19th Century deep red paint with gilt yellow highlights over the original black-green paint. Back with boldly shaped crest rail and spindle-form uprights. Deep saddle seat on splayed ring- and baluster-turned legs joined by bulbous stretchers. Fully developed and superb example of a New England Windsor chair. Back height 38.5". Seat height 18". 800/1,200

Provenance:
Marguerite Riordan, Stonington, Connecticut, June 1, 1989.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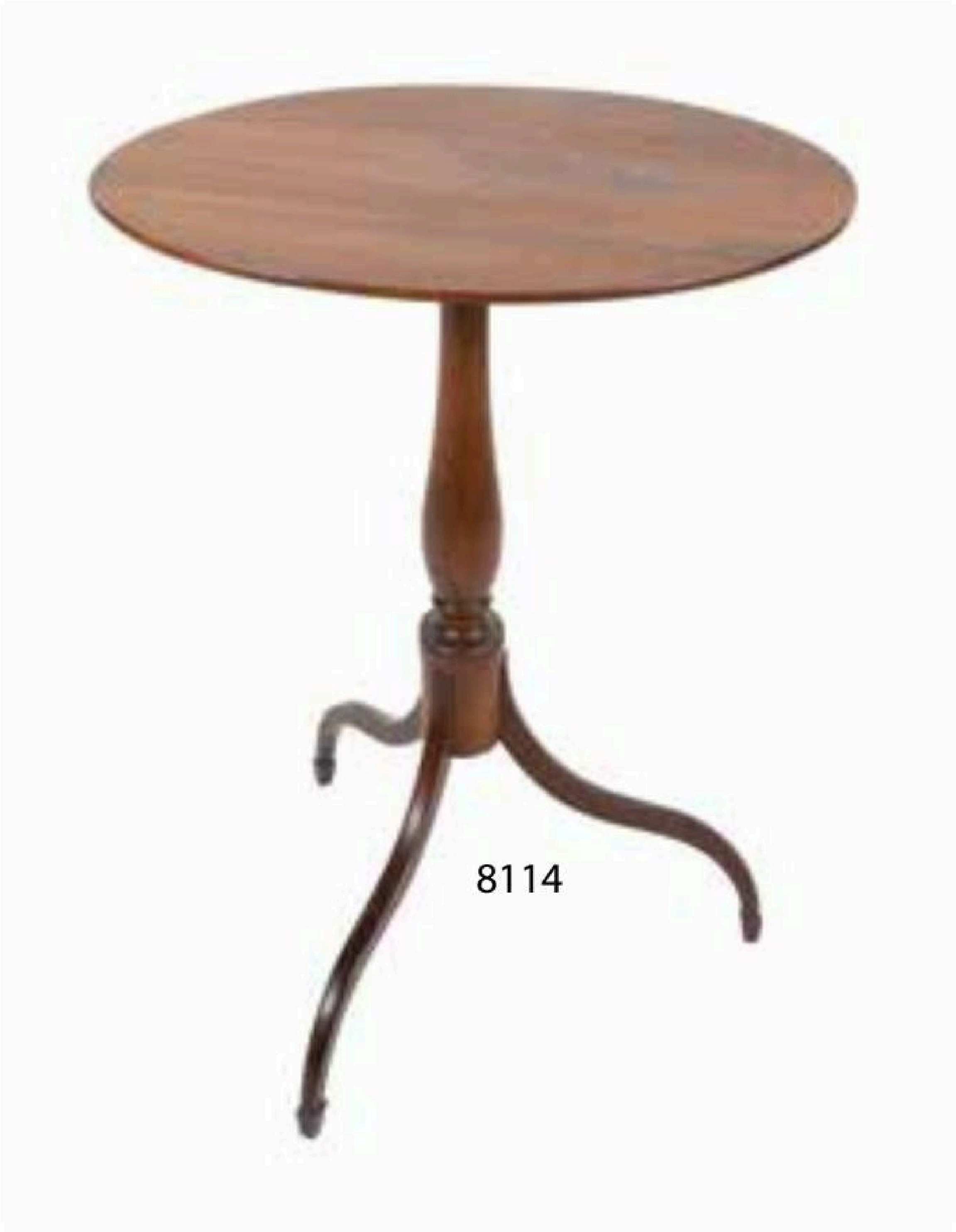
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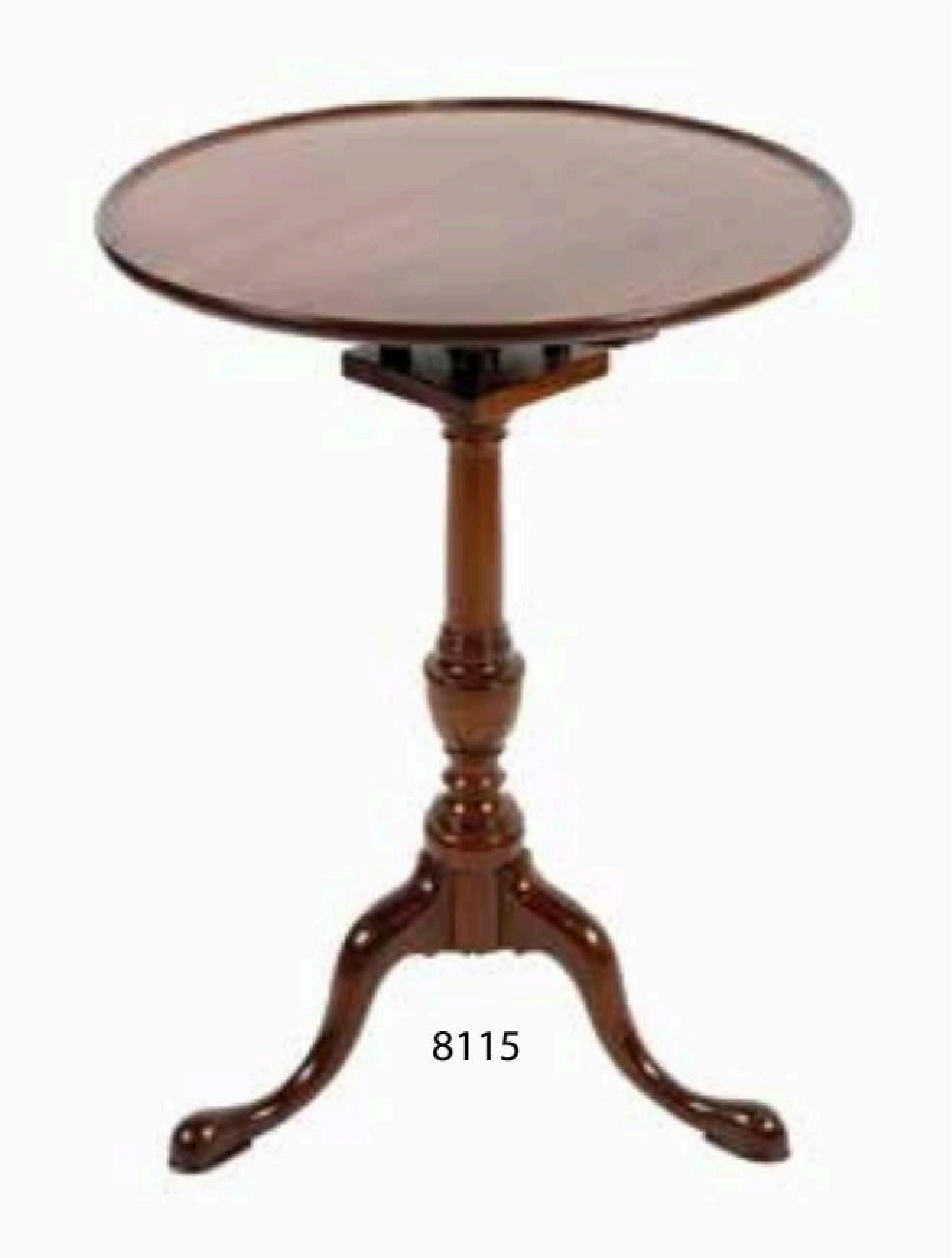

8115

8113. **CHIPPENDALE INLAID CHERRY CANDLESTAND**
Connecticut, probably New London County, Circa 1800
Top inlaid with a barber's pole "B" and "L" flanking a light wood seven-pointed star. Ring-turned pedestal with a bulbous knop and a scrolled base. Three arched legs end in snake feet. Height 24.5". Top 16.125" x 16.5". 3,000/5,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, December 10, 1999.

8114. **FEDERAL WALNUT TILT-TOP CANDLESTAND**
New England, Circa 1800
Thin oval top. Baluster-turned pedestal with notched carving. Airy tripod base with arched legs ending in spade feet. Height 29.5". Top 22" x 16". 1,000/1,500

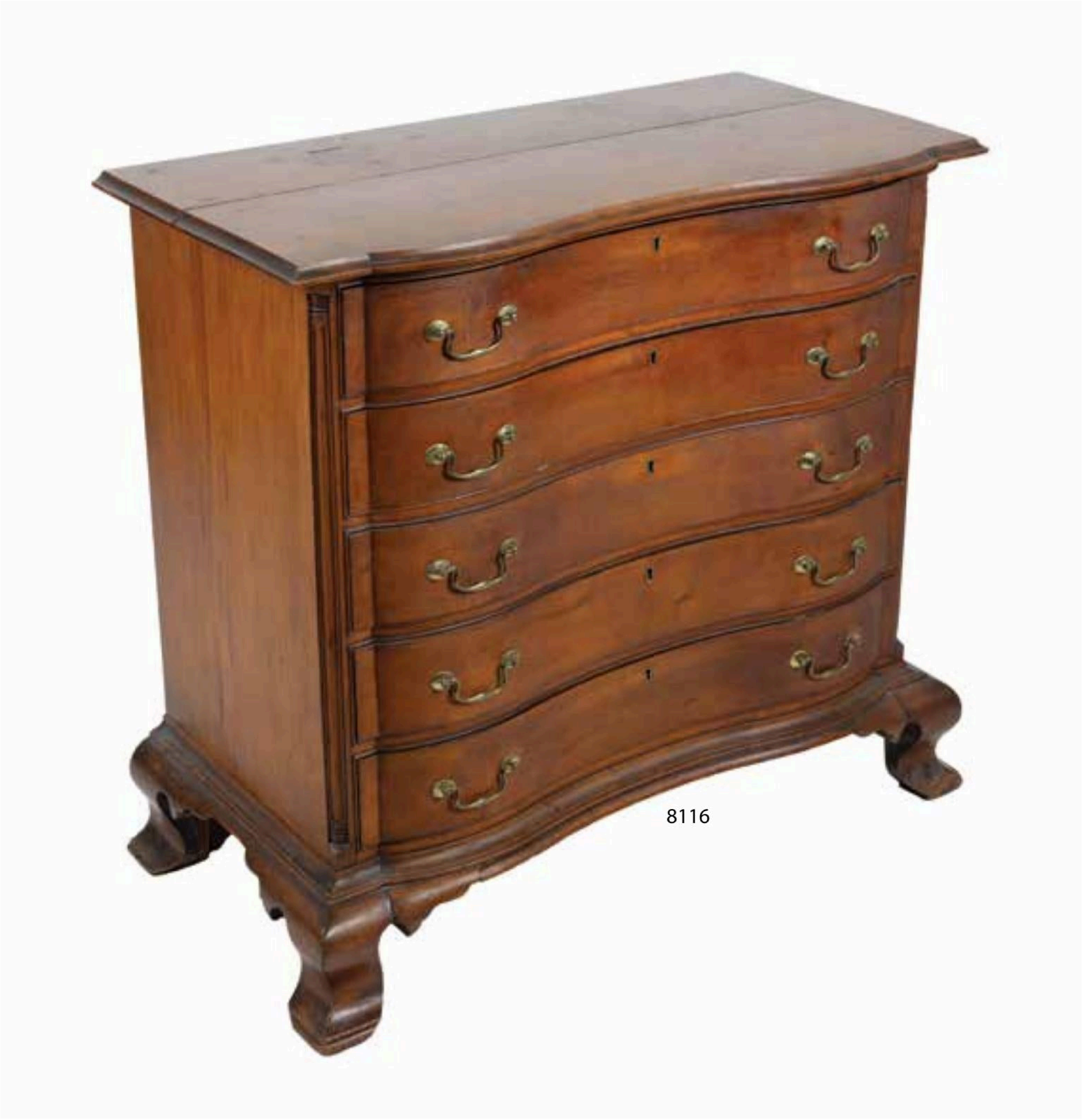
Provenance:
Marguerite Riordan, Stonington, Connecticut, January 19, 1990.

8115. **CHIPPENDALE CHERRY TILT-TOP TABLE**
Connecticut, Circa 1770
Dish top on a birdcage support. Turned pedestal raised on arched legs ending in snake feet. Height 29.5". Top 21.75" x 21.25" with shrinkage. 1,000/2,000

Provenance:
Nathan Liverant and Son, Colchester, Connecticut.
The Contents of the Captain Henry Lay Champlin House, Property from the Collection of Geoffrey Paul, Northeast Auctions, Portsmouth, New Hampshire, August 4, 2002.

8116. **CHIPPENDALE CHERRY REVERSE-SERPENTINE CHEST OF DRAWERS**
Connecticut, probably Colchester Area, Circa 1800
Two-board overhanging top with molded edge. Five reverse-serpentine full-width drawers with blocking at both ends and cock-bead molding. Case with molded quarter columns at front corners. Molded base on bold ogee bracket feet. Mellow old patina. Brasses possibly original. Height 38". Width 40". Depth 20". 7,000/10,000

Provenance:
Charles Bulkeley (1752-1824) of Colchester, Connecticut, thence by descent to:
Betsy Bulkeley (1772-1847), Colchester, Connecticut and Monroe, Michigan;
William Addison Noble (1819-1887), Williamstown, Massachusetts and Monroe, Michigan;
Mason Addison Noble (1852-1908), Monroe, Michigan;
Lawrence Mason Noble (b. 1903), Stonington, Connecticut.
Nathan Liverant and Son, Colchester, Connecticut, 1984. At the time the chest was purchased from the Noble family, Louise S. Noble provided a handwritten family provenance, which accompanies the lot. She noted "This chest remained in the old Noble family house on Front St. in Monroe from 1833 when the Noble family left Williamstown until some time in the 1940's when my husband inherited it [...]".
Donald Flynn, San Francisco.
Marguerite Riordan, Stonington, Connecticut, February 3, 1997.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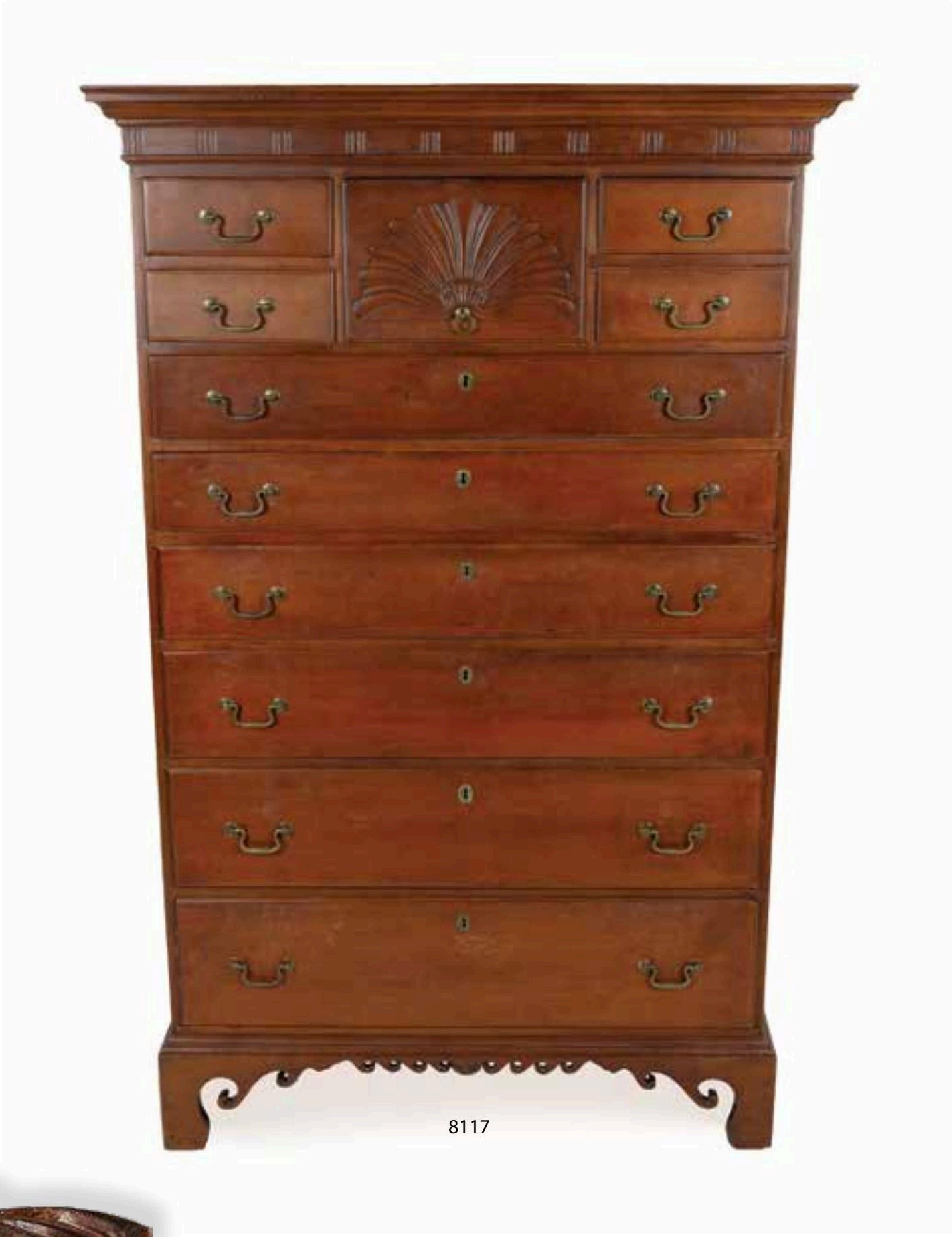


8117

8117. **IMPORTANT CHIPPENDALE CHERRY TALL CHEST**
New London or Norwich, Connecticut, Circa 1775
Deeply molded cornice flares over a frieze carved in a matchstick design. Case with a fan-carved central drawer flanked by four small drawers, with six graduated full-width drawers below. Bracket base with an unusual scroll-carved skirt and a pendant drop with carved tobacco moth. Old, probably original, surface. Brasses and oval escutcheons believed to be original. Pine secondary woods. Height 65.75”. Width 41”. Depth 19.25”.
8,000/12,000

Provenance:
John Walton, Griswold, Connecticut.
Marguerite Riordan, Stonington, Connecticut, purchased after Walton’s death. She notes he used it in his bedroom.
Acquired from Marguerite Riordan, October 1987.

Reference:
***New London County Furniture, 1640-1840** by Minor Myers, Jr. and Edgar de Noailles Mayhew (New London, Ct.: The Lyman Allyn Art Museum, 1974).*

Illustrated:
Featured in a John Walton Inc. advertisement in The Magazine Antiques*, February 1977, p. 254. Walton notes it is “Unique, and probably the finest, tall New England chest known [...] The large shell in the upper drawer and the scrolling on apron are typical of the most elaborate New London County pieces.”.*

8118. RARE CHIPPENDALE TALL-CASE CLOCK BY THOMAS JACKSON

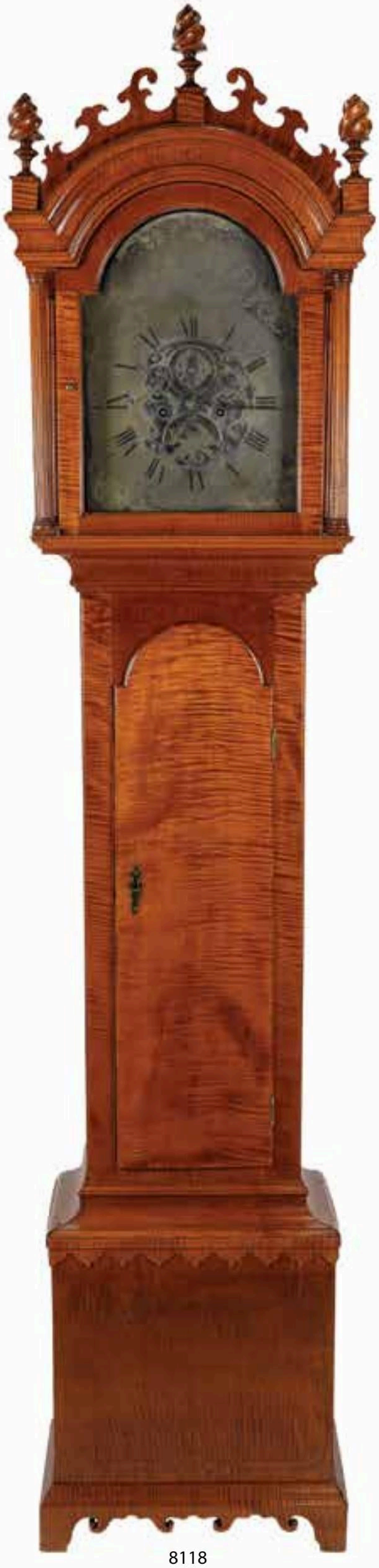
Preston, Connecticut, 18th Century

Vibrantly figured tiger maple case. Bonnet with an elaborately carved crest, spiral-carved finials, an arched dial door and fluted columns. It has been suggested the pattern of the crest is evocative of, and possibly inspired by, whale's tails. Trunk with arched pendulum door that echoes the dial door. Base section with a raised and finely carved scalloped border, scrolled skirt and bracket feet. Silvered brass dial engraved with scrolls. Roman numeral hour ring, Arabic numeral seconds ring and subsidiary calendar dial. Signed "Thos Jackson Preston". Height 80". Width 18". 20,000/30,000

Provenance:
John Walton, Griswold, Connecticut.
Mr. and Mrs. Theodore Alfond, Weston, Massachusetts.
Acquired directly from the Alfonds.

Reference:
"Craftsmen and Artists of Norwich" exhibition catalog, Norwich, Connecticut, 1965, p. 19.
***New London County Furniture, 1640-1840** by Minor Myers, Jr. and Edgar de Noailles Mayhew (New London, Ct.: The Lyman Allyn Art Museum, 1974), p. 61, no. 68.*

Thomas Jackson (1727-1806) was a gold and silversmith as well as a noted clockmaker.



8118

8119. IMPORTANT OVERMANTEL PAINTING OF A NEW ENGLAND LANDSCAPE

Canterbury, Connecticut, Circa 1810

Originally painted for the northeast bedroom chamber of the Robert Buswell / Palmer House in Canterbury, Connecticut and removed directly from the house. Depicts a coastal village with a church, stately homes and outbuildings, sailing vessels, an island lighthouse that bears resemblance to Boston Light, rolling hills and two figures in the foreground. Framed by painted swags and drapes trimmed with rope tassels. Oil on Eastern white pine panel, 38" x 45". Framed 41" x 48".

30,000/50,000

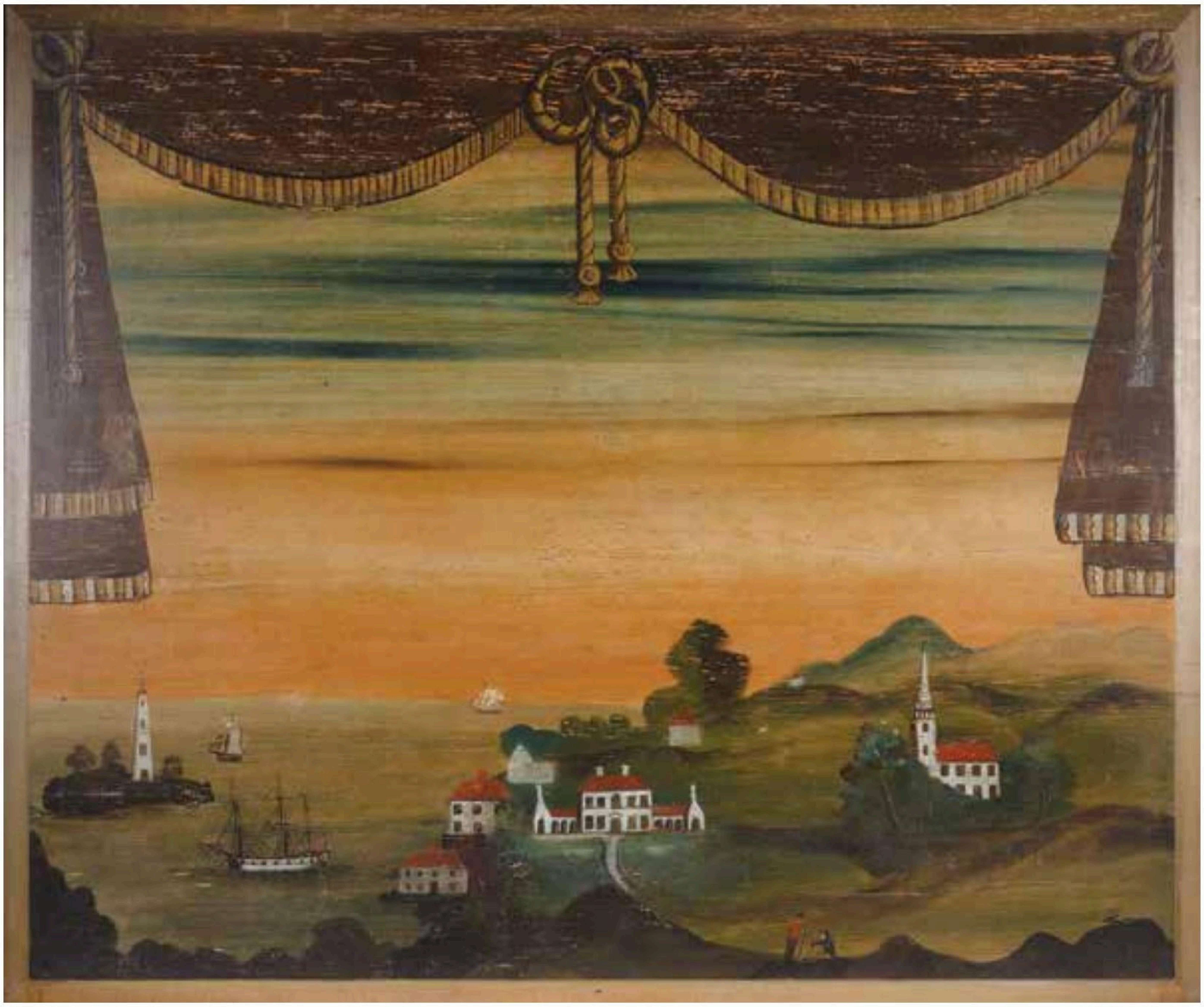
Provenance:
Removed from the Robert Buswell / Palmer House, Canterbury, Connecticut, with accompanying photographs showing the overmantel painting in situ and its removal.
Marguerite Riordan, Stonington, Connecticut, February 1, 1994.

Exhibited:
The Whitney Museum of American Art, New York: "The Flowering of American Folk Art", February 1-March 24, 1974.
Additional show exhibits at the Virginia Museum of Fine Arts, Richmond, April 22-June 2, 1974; and the M.H. de Young Memorial Museum at the Fine Arts Museum of San Francisco, June 24-September 15, 1974.

Reference:
The Flowering of American Folk Art (1776-1876) *by Jean Lipman and Alice Winchester (N.Y.: Viking Press in cooperation with the Whitney Museum of American Art, 1974), p. 194, plate 259.*
American Primitive Painting *by Jean Lipman (Oxford University Press, 1942), fig. 101.*

While this is probably the work of an itinerant painter, several elements seen here show the influence of Winthrop Chandler (1747-1790) of Woodstock, Connecticut, who began his artistic career by painting overmantel pictures in the area of Woodstock and Canterbury in the mid-1760s. The distinctive round and rolling blue hills, the strong horizontal brushwork in the sky fading from blue to yellow to brown, and the overall palette of blues, yellows, greens and browns bear a strong resemblance to Chandler's "The Battle of Bunker Hill", which he created for his cousin Peter Chandler of Pomfret, Connecticut, between 1776 and 1780.

The Robert Buswell / Palmer House was likely built about 1720, with later additions. An April 1992 Historic Resources Inventory, under the Connecticut Historical Commission, describes the house as "an excellent example of 18th-century Connecticut architecture" and notes the interior is "highly original, with much paneling, several fireplaces, three corner cupboards, and an over mantel painting".



8119

8120

8120. **"THE DEVOTION BED", AN IMPORTANT CHIPPENDALE TESTER BED**
Connecticut, Circa 1799
Attributed to Felix Huntington of Norwich and descended in the family of Judge Ebenezer Devotion for nearly two centuries. Retains original red wash surface. Tall turned and tapered cherry posts with square legs ending in Marlboro feet. Tulipwood headboard. Maple rails. Untouched condition. Height 79.25". Width 56.75". Length 78.5". 5,000/10,000

Provenance:
The Devotion Family.
Marguerite Riordan, Stonington, Connecticut, purchased directly from the Devotion Family.
Acquired from Marguerite Riordan, August 21, 1991.

Exhibited:
The Lyman Allyn Art Museum, New London, Connecticut: The Devotion Family: The Lives and Possessions of Three Generations in Eighteenth-Century Connecticut, April 6 - May 26, 1991.

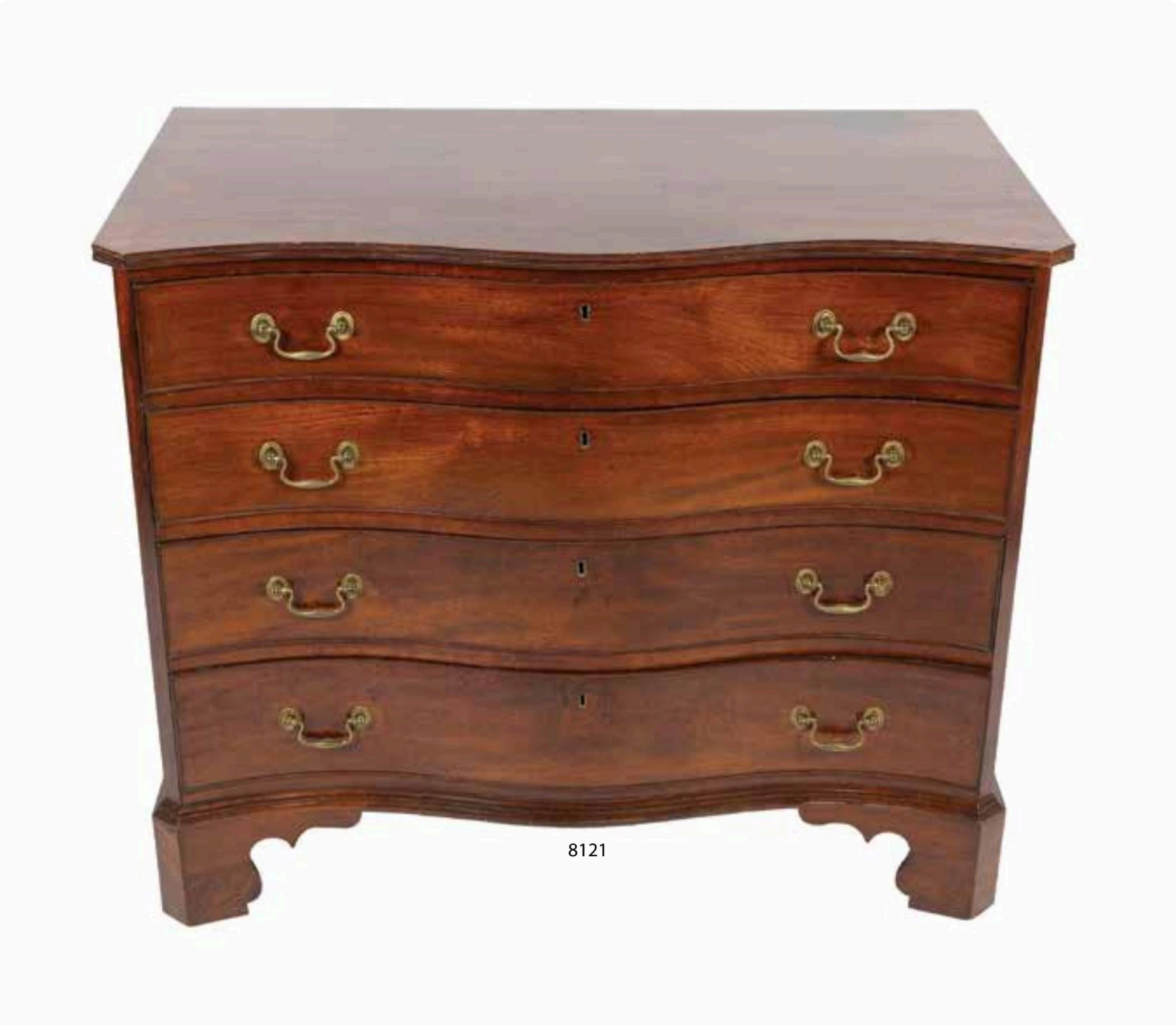
Reference:
New London County Furniture, 1640 -1840 *by Minor Myers, Jr. and Edgar de Noailles Mayhew (New London, Ct.: The Lyman Allyn Art Museum, 1974), p. 120.*
The Devotion Family: The Lives and Possessions of Three Generations of Eighteenth-Century Connecticut *by Lance Mayer and Gay Myers (New London, Ct.: The Lyman Allyn Art Museum, 1991), p. 55, fig. 23.*
"Felix Huntington and the Furniture of Norwich, Connecticut, 1770-1800" by Thomas P. Kugelman.

Cabinetmaker Felix Huntington (1749-1822/1823), born into one of Connecticut's most influential families, was known for expensive and specialized forms of furniture. One of about two dozen woodworkers active in the area of Norwich, Connecticut, during the last quarter of the 18th Century, he probably trained with his great-uncle, William Lathrop, and he probably worked with his cousin, Ebenezer Carew, when he didn't have a shop of his own. Like most Connecticut craftsmen of his time, he didn't sign his work and thus attributions are based on provenance, account records, estate inventories, etc.

His best works, produced in cherry and mahogany, date from 1770 into the 1780s, which was a prosperous time in the area of Norwich. He was, however, apparently hounded by financial problems throughout his career, notably having been forced to sell his home and shop to settle his debts in 1791.

In 1799, according to Judge Ebeneezer Devotion's account book, now in the collection of the New London County Historical Society, Huntington sold Devotion a mahogany sideboard and a cherry bedstead for 3.10 pounds to settle "sundries from bill" from when Devotion had earlier purchased several pieces executed by Huntington.

Many of his works exhibit the serpentine facade and canted corners you see in Lot 8121, and chests of drawers were a mainstay of his shop.



8121

8121. **CHIPPENDALE MAHOGANY SERPENTINE-FRONT CHEST OF DRAWERS ATTRIBUTED TO FELIX HUNTINGTON**
Norwich, Connecticut, Circa 1790
Top with molded edge and canted corners. Conforming case with four full-width drawers. Canted bracket feet. Replacement brass bail handles in the original holes. Original brass escutcheons and locks. Fine mellow surface. Height 34". Width 40". Depth 20.25". 5,000/10,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, January 1, 1992.

Reference:
This chest is identical to one owned by the Hartford Steamboiler Company of Hartford, Connecticut, and is pictured in their catalogue, "Antique Furniture and Fine Arts".
American Furniture 2011 *edited by Luke Beckerdite (Lebanon, N.H.: Chipstone Foundation/ University Press of New England, 2011).*
The Felix Huntington account book lists two mahogany bureaus made by Felix Huntington between 1780 and 1794 in Norwich, Connecticut.

8122. CHIPPENDALE CHERRY TALL CHEST OF DRAWERS

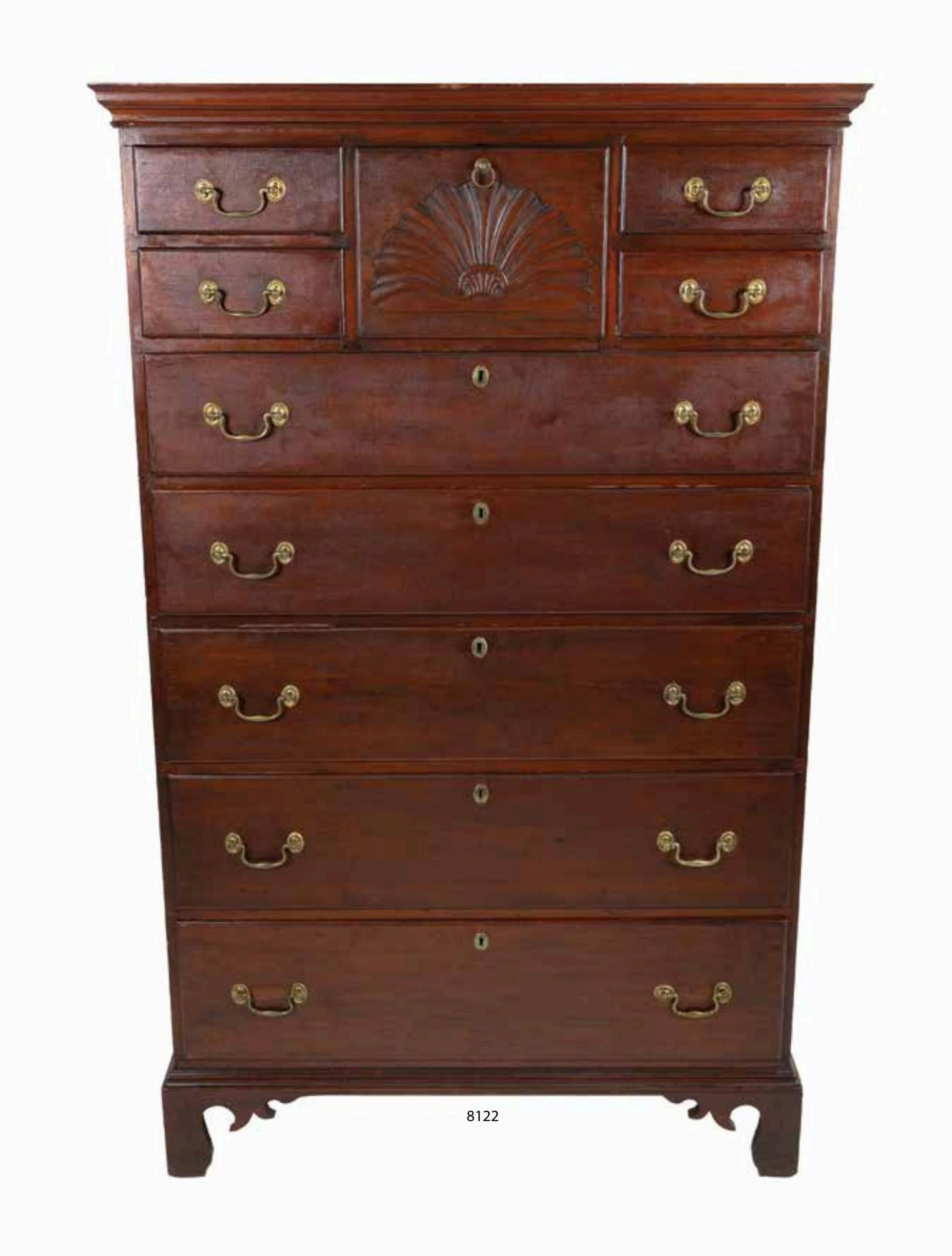
New York or Connecticut, Late 18th Century

Extensive family history inscribed on the underside of the shell-carved drawer: "This case of drawers was made for my mother Lydia Cudworth soon after she came into this county (then a wilderness) in the Spring of 1798 and are the work of a mechanic who came into the town with his tools on his shoulders about that time and was made from the cherry growing on this our grounds. They were given to me by Mother before her death, which occurred December 1858, but did not come into my possession till 1879. After my death, they are to go to my daughter Lucy Ellis Balch if she survives me, if she has a daughter that survives her, then they are to go to her. If not then they are to be given to my granddaughter Clara Ellis Beach, and never to be disposed of except to some of my mothers descendants," signed "Lucy Cudworth Ellis, Syracuse, N.Y., Aug. 1879". Ogee and coved molded cornice above an arrangement of five small drawers. Five slightly graduated full-width thumb-molded drawers below. Bracket feet with an unusual cock's comb design. Old dry surface. Poplar and Eastern white pine secondary woods. Original brasses save for the ring pull on the carved drawer. Height 67.25". Width at cornice 40.25". Width at case 38". Maximum depth 18.5". 8,000/12,000

Provenance:
Descended through the Cudworth family of New York.
Marguerite Riordan, Stonington, Connecticut, February 14, 1996.

Reference:
A nearly identical tall chest, undoubtedly by the same hand, is illustrated in The Magazine Antiques*, February 1977, p. 254.*

While scholarship would typically ascribe this piece to southeastern Connecticut, we know, because of the family history provided, it was made in New York. We can then surmise a New London County-trained cabinetmaker relocated to upstate New York but retained his old shop's craftsmanship. Norwich, New York was settled by inhabitants from Norwich, Connecticut, so it is possible the Cudworth family and the cabinetmaker already knew each other from Connecticut before they moved to New York.



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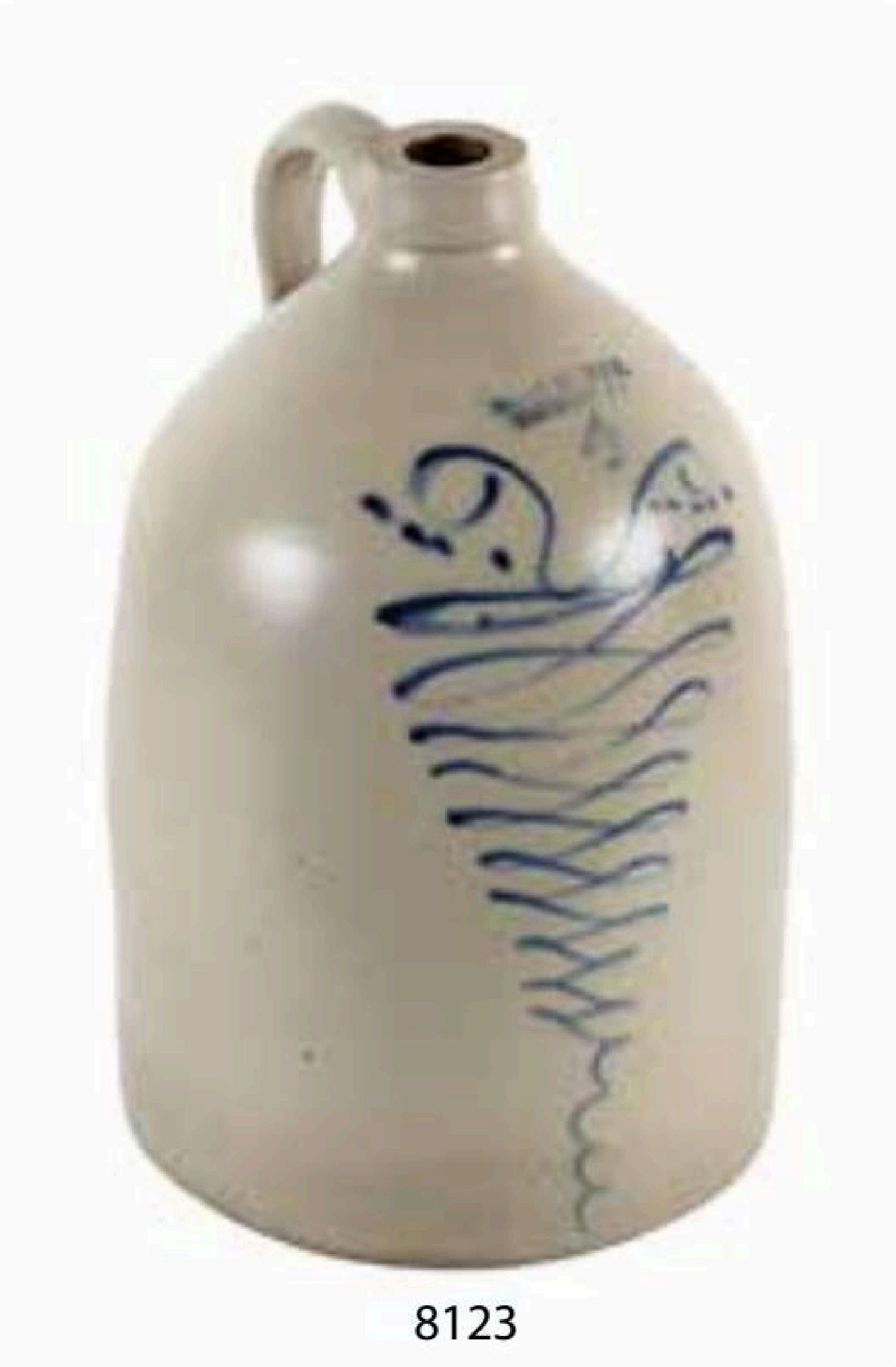
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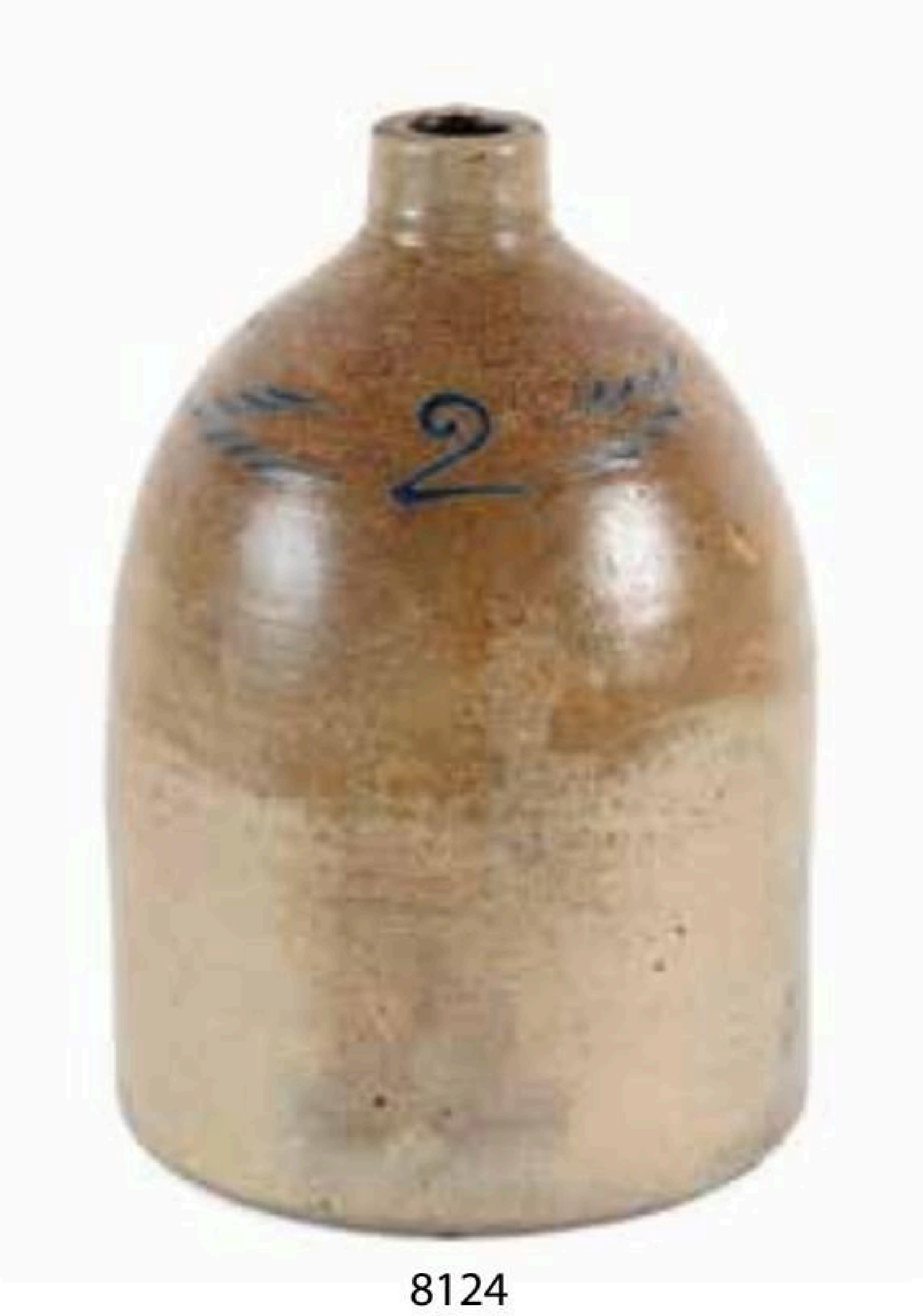
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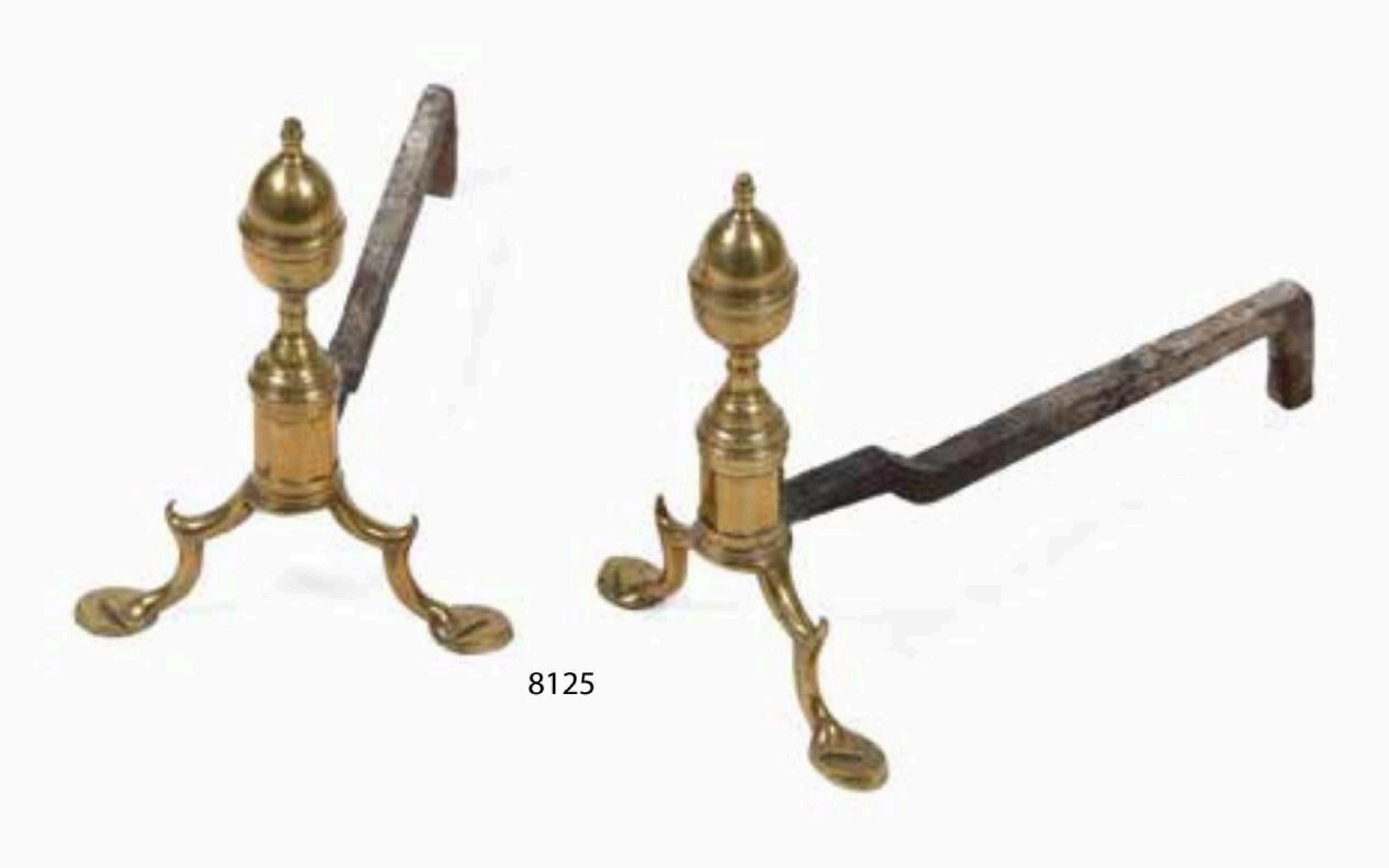
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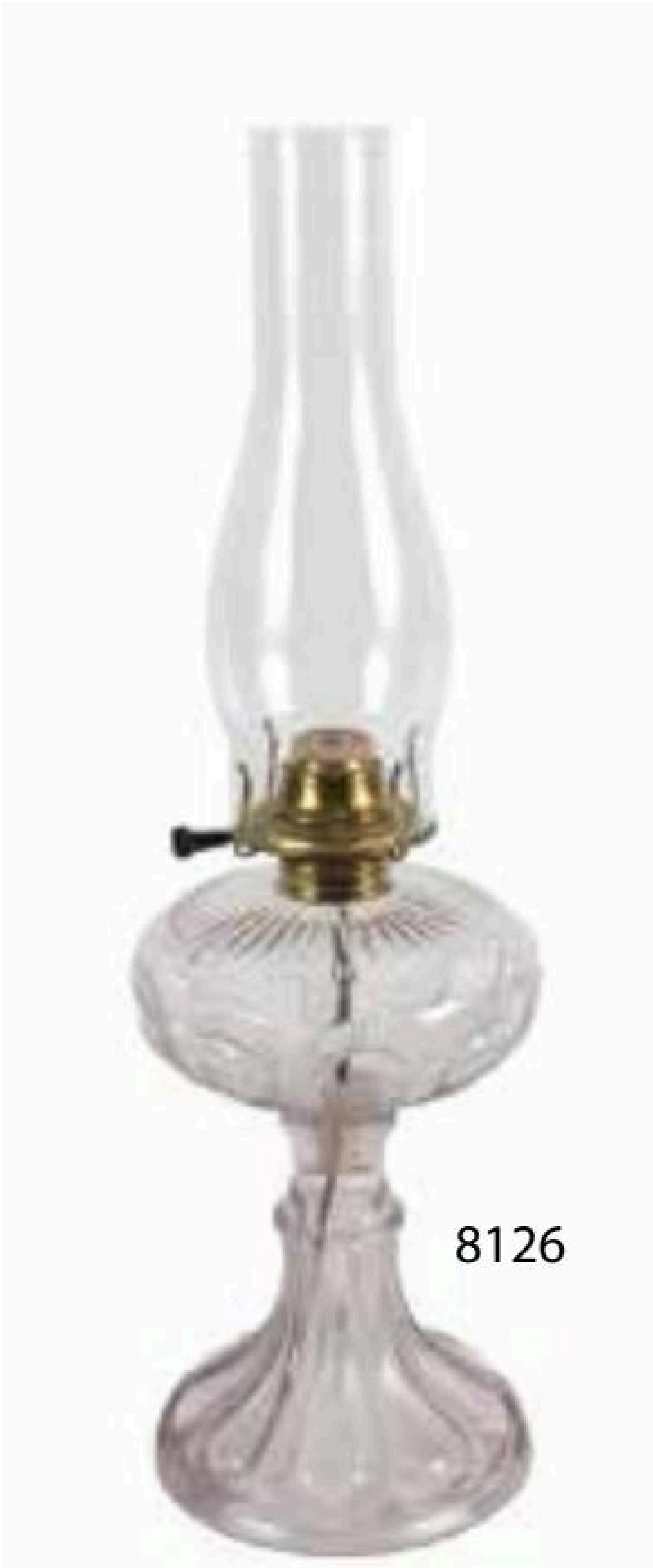

8126

8123. **HAXSTUN, OTTMAN & CO. FOUR-GALLON STONEWARE JUG**
Fort Edward, New York, Circa 1870
Impressed "Haxstun, Ottman & Co. Fort Edward NY" and "4". Cobalt blue trailing looping line decoration. Height 16.5". 300/500

8124. **TWO-GALLON STONEWARE JUG**
19th Century
Cobalt blue "2" flanked by flourishes. Height 14". 200/400

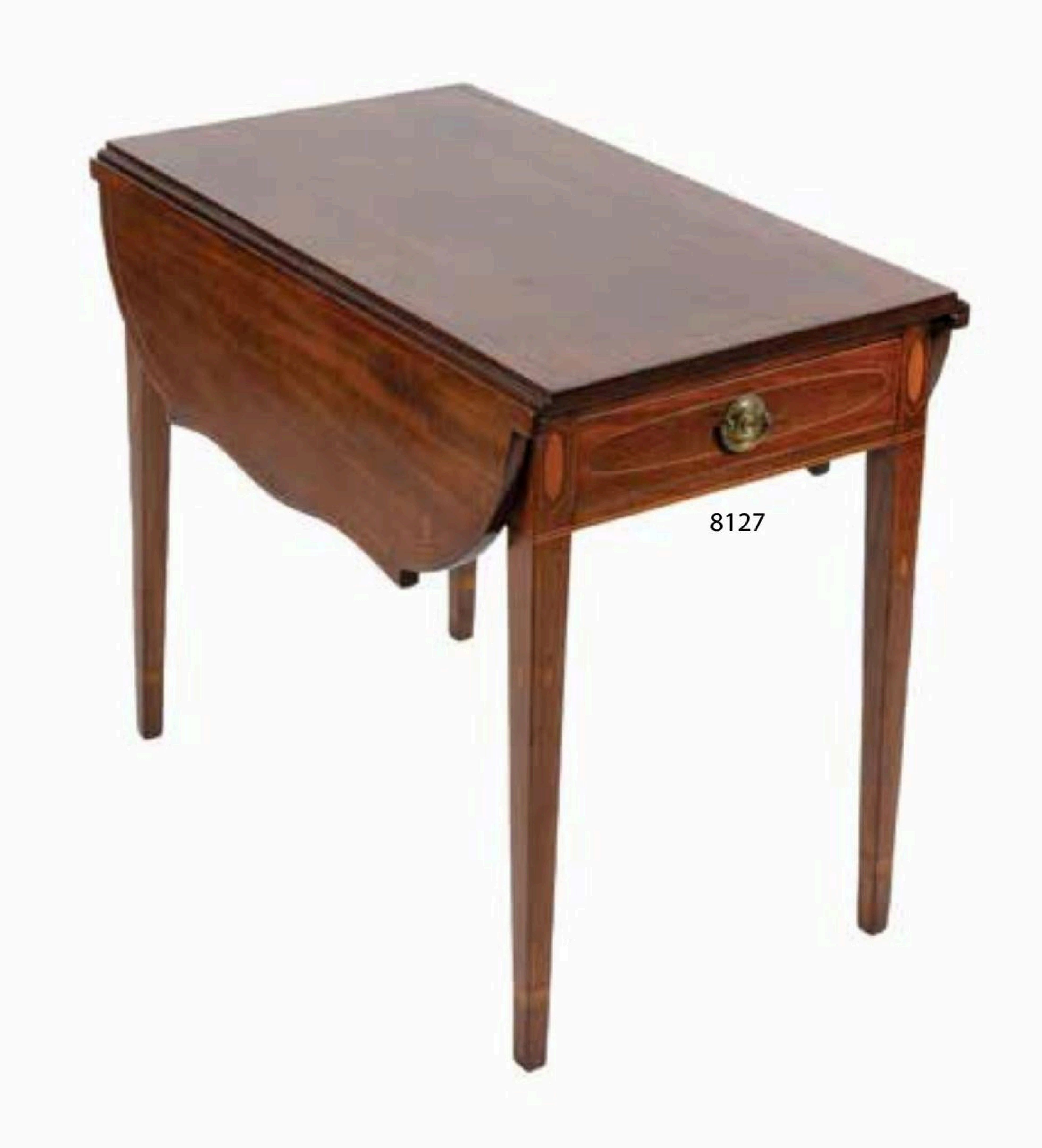
8125. **RARE PAIR OF SMALL BRASS ANDIRONS**
Probably America, Circa 1800
Lemon-form finials atop turned and hexagonal shafts. Arched spurred legs end in penny feet. Heights 11.5". Depths 15.5". 500/1,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 5, 1993.

8126. **PATTERN GLASS OIL LAMP WITH CHIMNEY**
Late 19th Century
Electrified. Total height 20.75". 150/250

8127. **FEDERAL INLAID MAHOGANY PEMBROKE TABLE**
New York, Circa 1800
Serpentine top with hinged leaves and line inlay around the perimeter. Skirt and drawer fronts with similar line inlay and medallions. Square tapering legs with bellflower, string and crossbanded cuff inlay. Height 28". Width open 38". Depth 32". 3,000/6,000

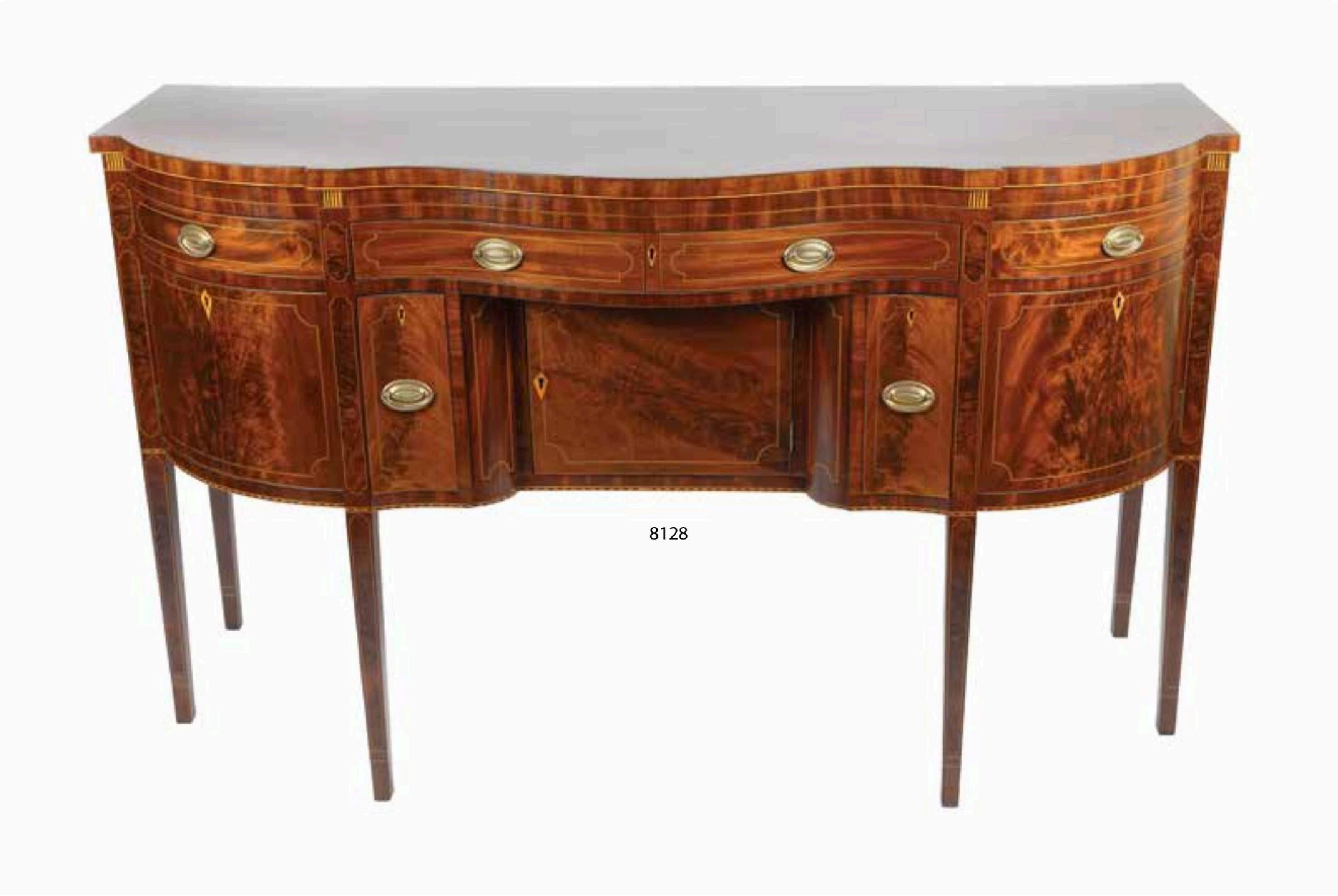
Provenance:
Marguerite Riordan, Stonington, Connecticut, December 1, 1992.



8127

8128. **FEDERAL INLAID MAHOGANY SERPENTINE-FRONT SIDEBOARD**
New York, Circa 1800
Three drawers above a central cupboard door flanked by bottle drawers and additional cupboard doors. String, geometric and checkered inlay throughout. Square tapered legs with line and cuff inlay. Height 44”. Width 73”. Depth 28”.
3,000/5,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, January 23, 1992.



8128

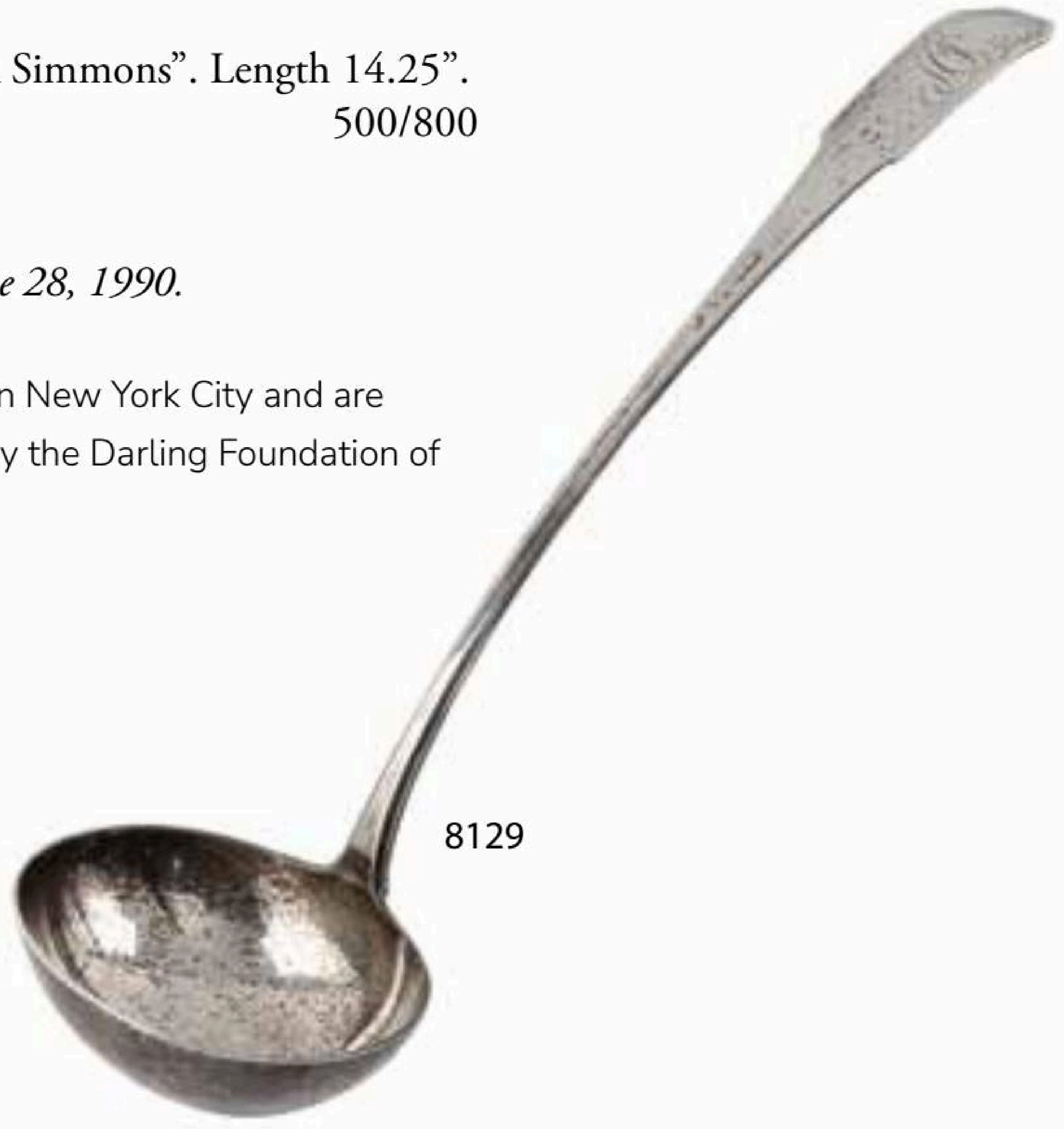
8129. J. & A. SIMMONS AMERICAN SILVER LADLE

New York, Circa 1805

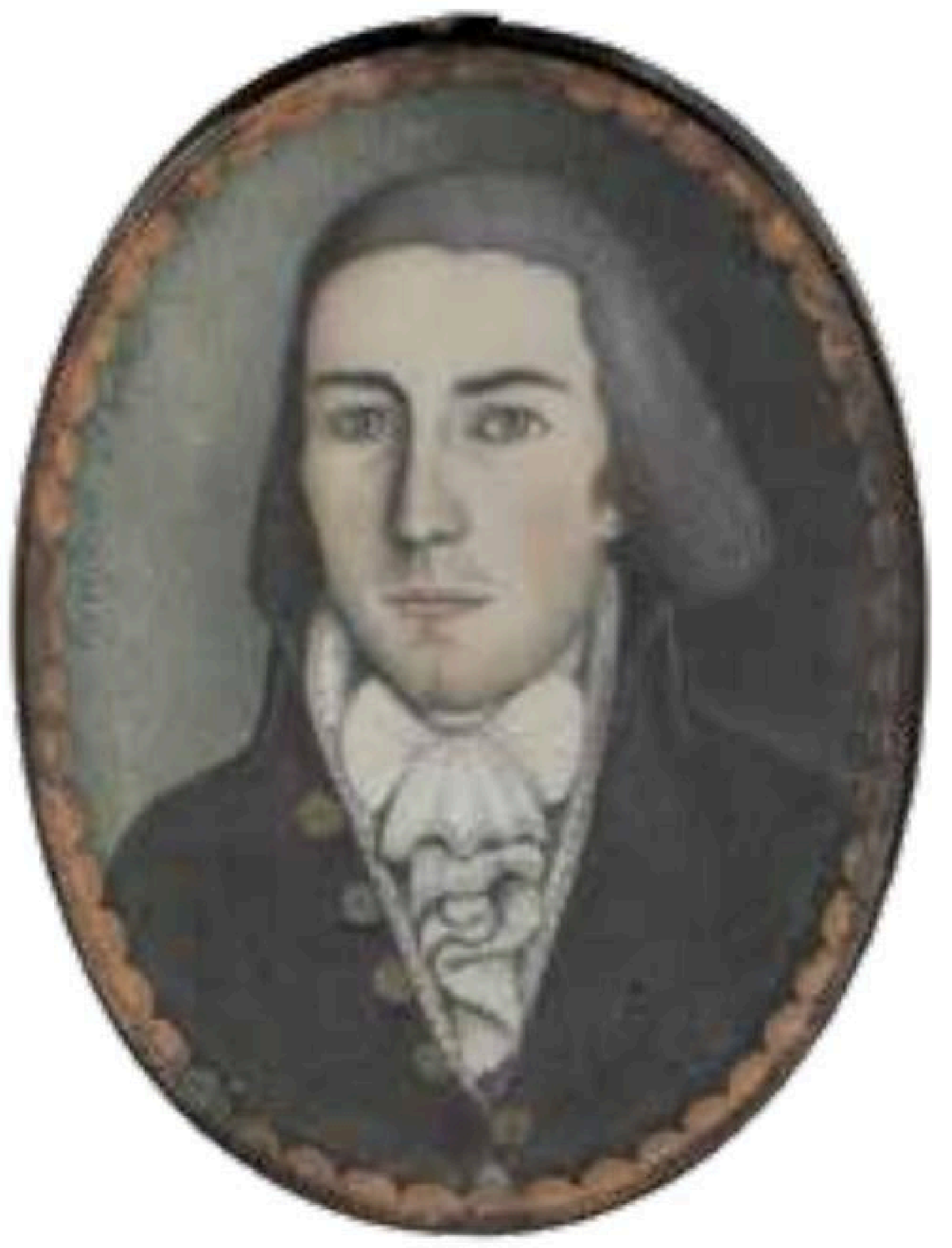
Monogrammed coffin handle. Stamped “J & A Simmons”. Length 14.25”. Approx. 7.8 troy oz. 500/800

Provenance:
Marguerite Riordan, Stonington, Connecticut, June 28, 1990.

James Simmons and Abraham Simmons worked in New York City and are listed in New York State Silversmiths published by the Darling Foundation of New York State, p. 162.



8129



8130

8130. ATTRIBUTED TO ISAAC SANFORD

America, d. 1842

Circa 1810 portrait miniature on ivory of a gentleman wearing a frilly white collar and dark jacket set against a gray-blue ombré background. Signed on left margin “Sanford Pinxt[?]”. Reverse with memorial scene of two mourners standing at a monument inscribed “To the memory of T. Colt”. Housed in a gilt metal pendant frame. Watercolor, 2” x 1.5”. Framed 2.125” x 1.563”. 2,000/3,000

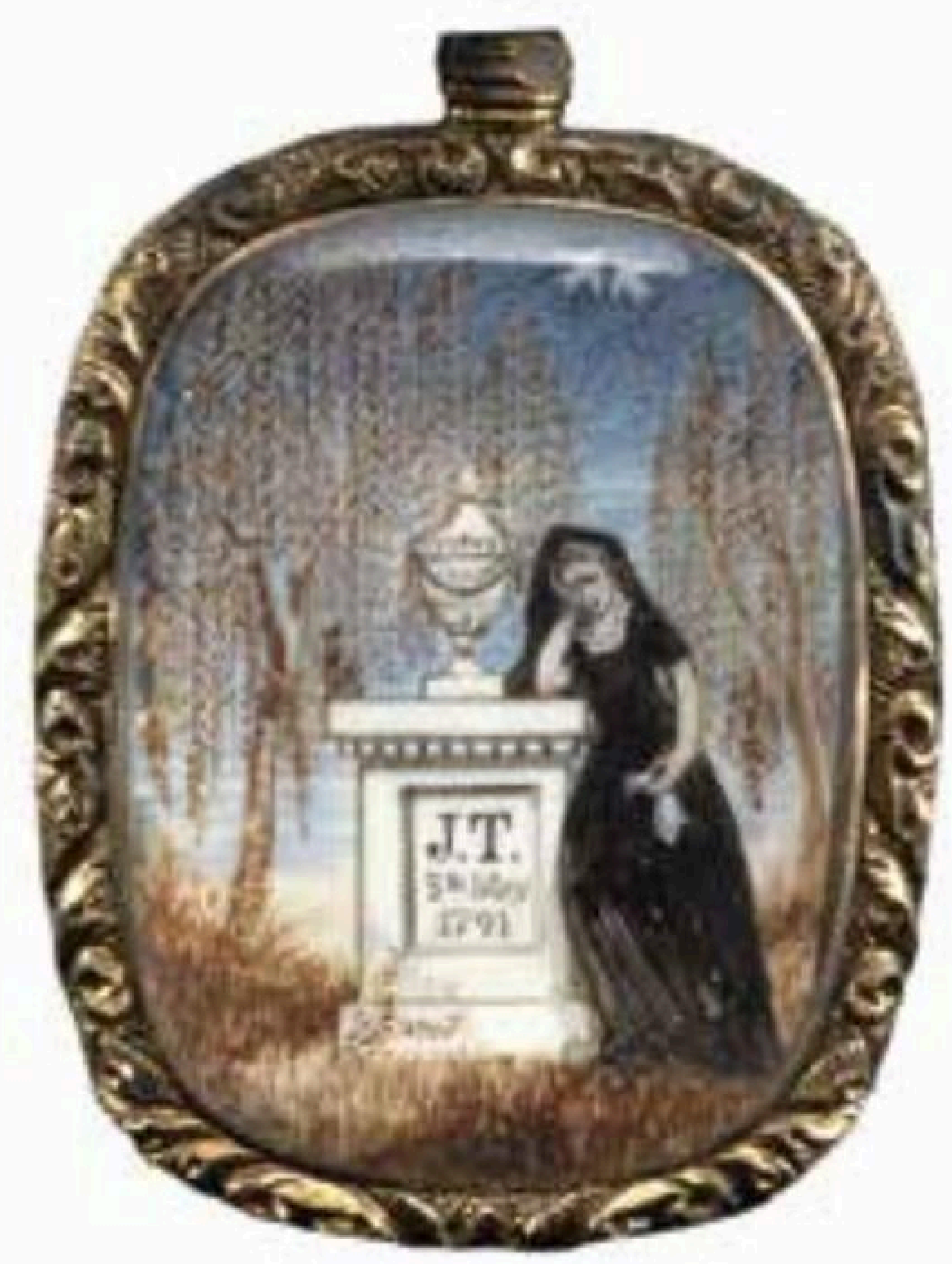
Provenance:
The Collection of Marguerite and Arthur Riordan, Christie's New York, January 18, 2007, Lot #696.

8131. AMERICAN SCHOOL

Probably New England, Circa 1791

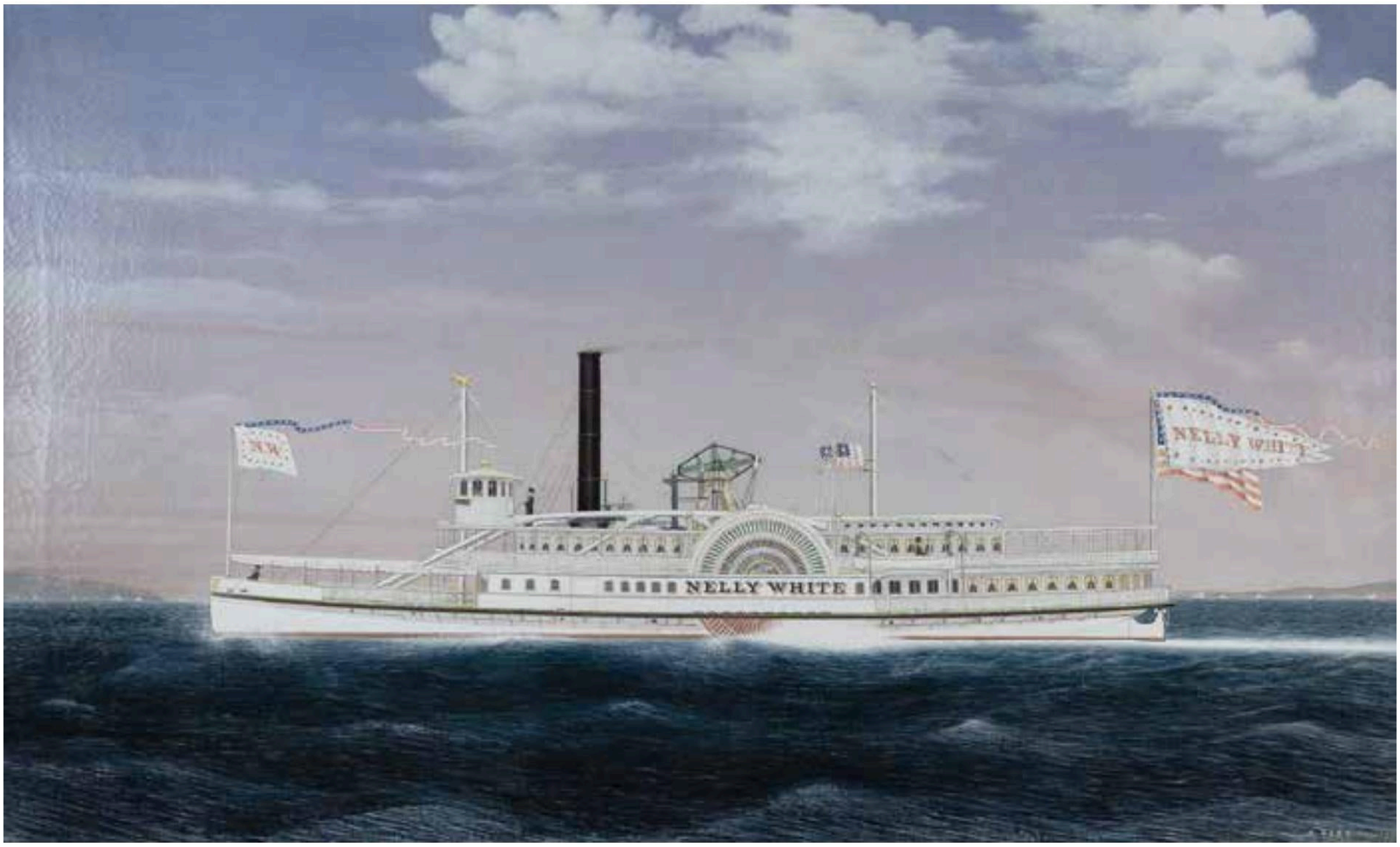
Mourning portrait miniature on ivory depicting a woman in black holding a handkerchief and resting her head in her hand as she leans against a memorial to “J.T. 5th May 1791”. Memorial topped with an urn and nestled below a weeping willow, with a pair of doves in the sky above and a cat seated beside the foot. Housed in a gilt metal pendant frame with an aperture on reverse showing a hairwork plume. Watercolor, 1.25” x 1”. Framed 2” x 1.1875”. 800/1,200

Provenance:
Marguerite Riordan, Stonington, Connecticut, May 28, 1987.



8131

N.W.
NELLY WH



8132

The *Nelly White* was built in Brooklyn in 1866 for Cornell White and named for his daughter. The steamboat provided New York harbor service and trips to the New Jersey coast. In 1880 she was sold and taken south, then she was sunk in a collision with a schooner near Baltimore in 1886.

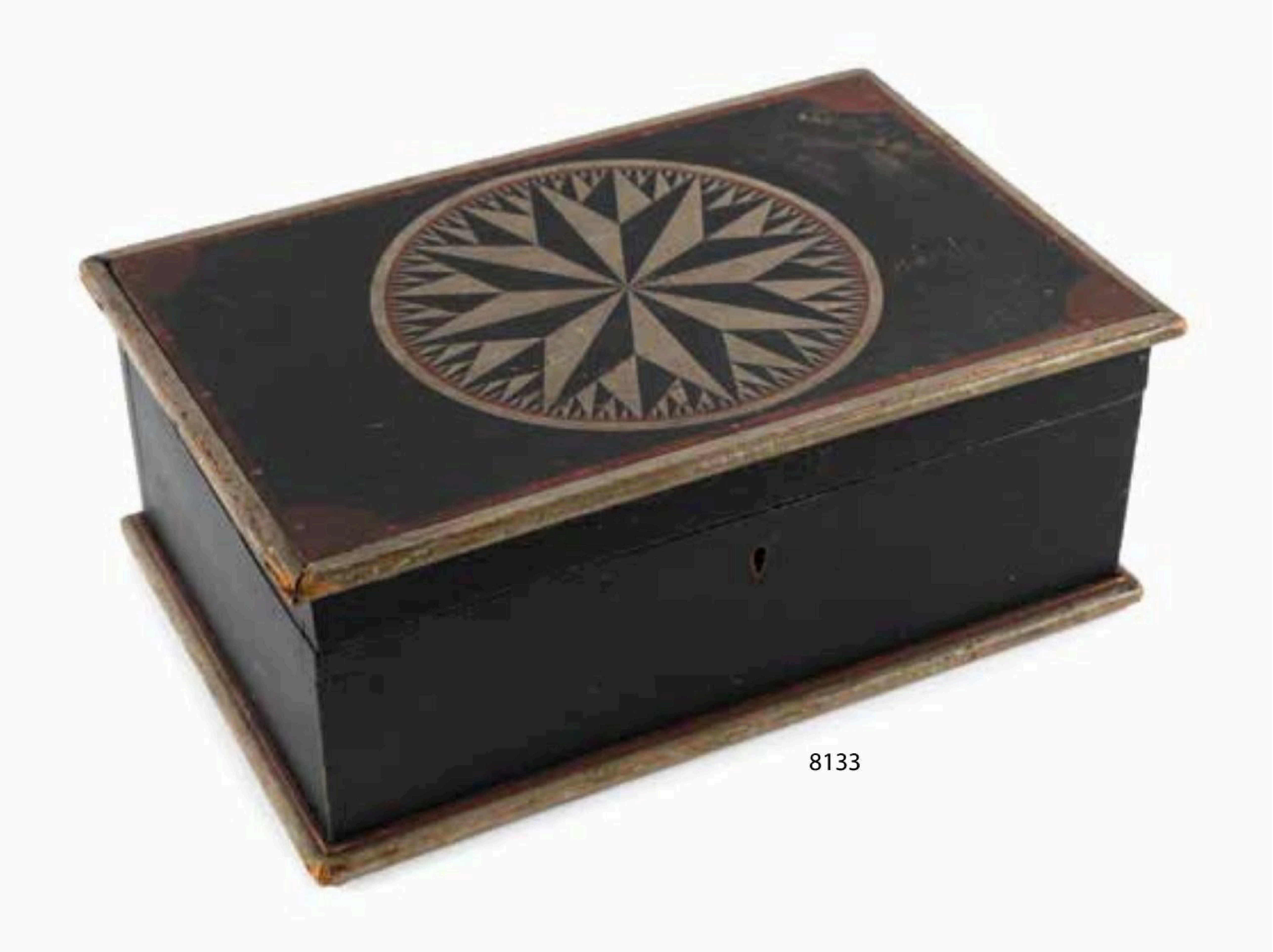
Twins John and James Bard were born in New York City. They were only 12-years-old when they painted their first picture, "Bellona". They worked together through the 1830s until at least 1849, the last year they jointly signed a painting.

John died at age 41, but James prospered alone, painting several important ships and maintaining a client roster of noted ship builders and operators.

8132. **JAMES BARD**
New York, 1815-1897
Portrait of the steamboat *Nelly White*. Signed and dated lower right "J. Bard, Painter 1867". Housed in its original frame. Oil on canvas, 30" x 50". Framed 37.5" x 57.5". 30,000/50,000

Provenance:
C.K. Johnson, 1924.
New-York Historical Society.
Sotheby's New York, January 29, 1995, Lot #242.
Marguerite Riordan, Stonington, Connecticut, November 16, 1995.

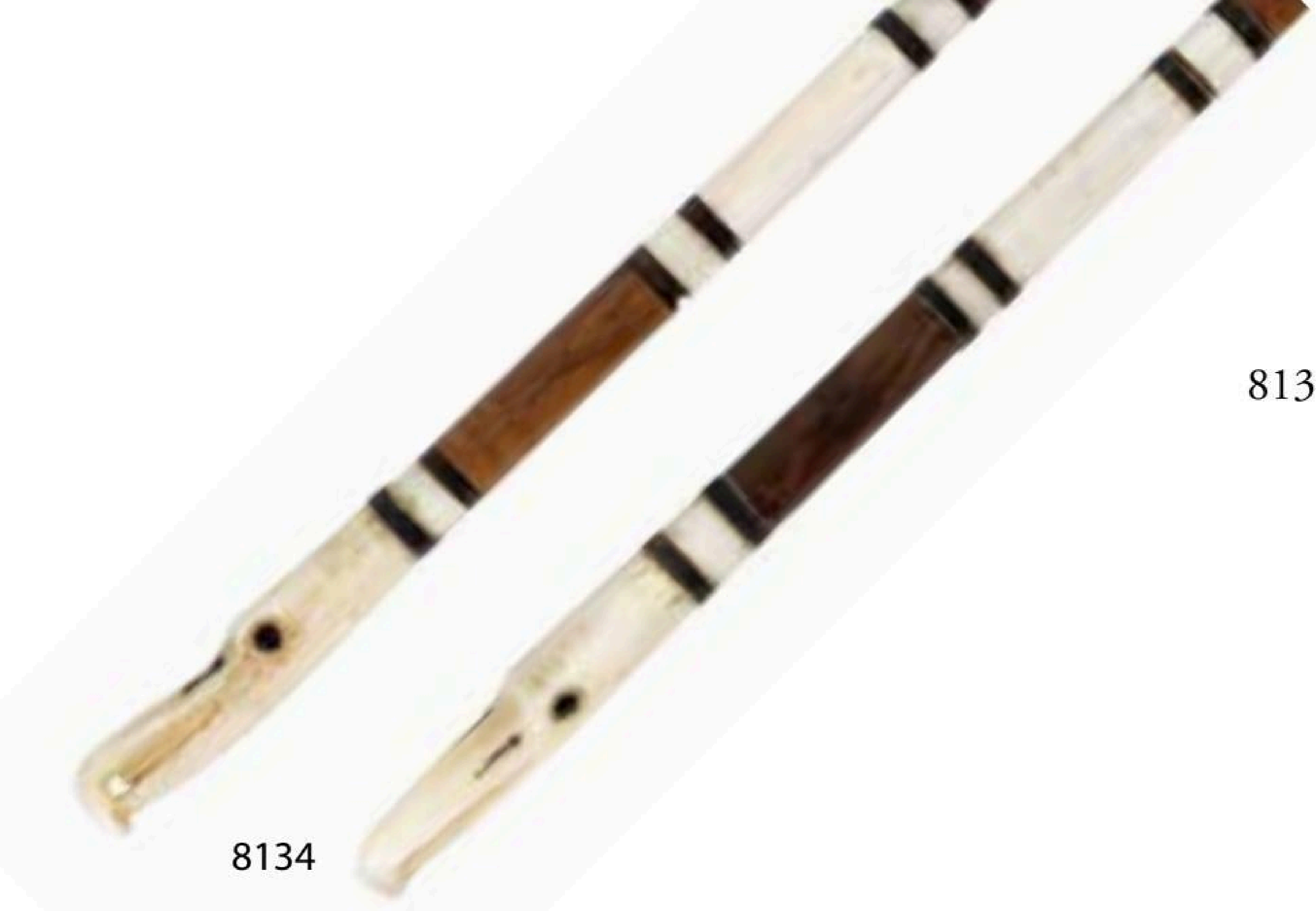
Reference:
Catalogue, Vol. I, p. 23, no. 80.
***James and John Bard: Painters of Steamboat Portraits** by Harold S. Sniffen (Newport News, Va.: The Mariners' Museum, 1949), p. 76.*
***J. & J. Bard: Picture Painters** by A.J. Peluso, Jr. (N.Y.: Hudson River Press, 1977), p. 119.*


8133

8133. **NEW ENGLAND PAINT-DECORATED UTILITY BOX**
Circa 1820
Lid with a black and white compass rose on a red medallion bordered in white against a black ground. Red perimeter border with quarter fans. White and red trim. Hinged lid with molded edge. Locking mechanism sans key. Height 5.75". Width 14.75". Depth 9.5". 2,500/3,500

Provenance:
Bertram K. and Nina Fletcher Little, Cambridge, Massachusetts.
The Bertram K. Little and Nina Fletcher Little Collection, Sotheby's New York, January 29, 1994, Lot #271 (retains lot sticker).
Marguerite Riordan, Stonington, Connecticut, February 1, 1994.

Exhibited:
Rhode Island School of Design Museum of Art, Providence, Rhode Island: "A Case for Boxes", October 16-November 16, 1980.

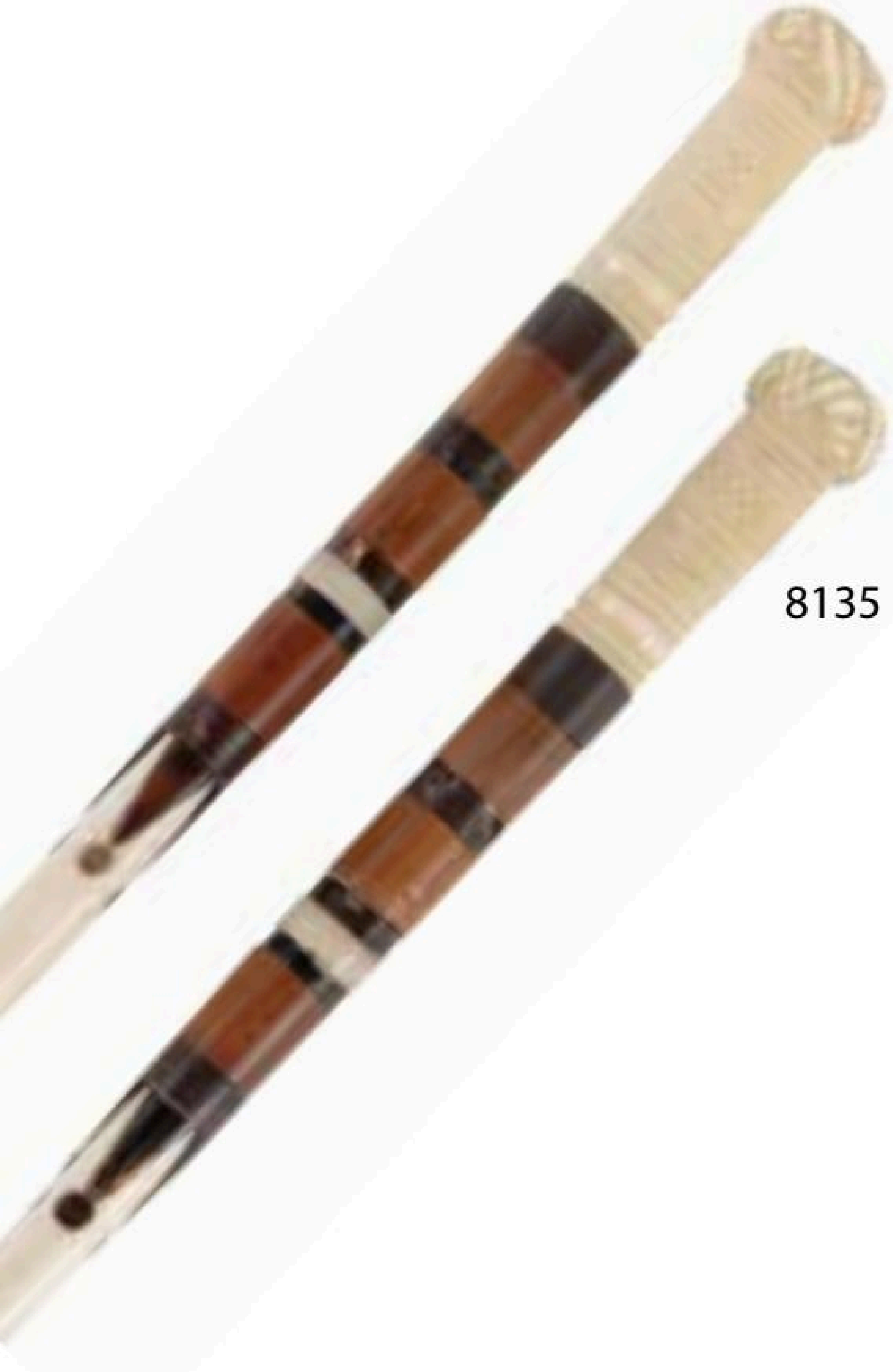


8134

8134. **PAIR OF SAILOR-MADE EAGLE'S HEAD KNITTING NEEDLES**
America, Circa 1850
Whale ivory terminals carved as eagle's heads, their long beaks slightly open to reveal their tongues. Contrasting inset eyes. Exotic wood shafts with whalebone and ebony and/or baleen banding. Lengths 14". 400/700

Provenance:
Northeast Auctions, Portsmouth, New Hampshire, sale date unknown, Lot #682.

Reference:
A similar example, possibly this pair, is illustrated in ***Scrimshaw and Scrimshanders, Whales and Whalemen*** *by E. Norman Flayderman (New Milford, Ct.: N. Flayderman & Co., Inc., 1972), p. 227.*



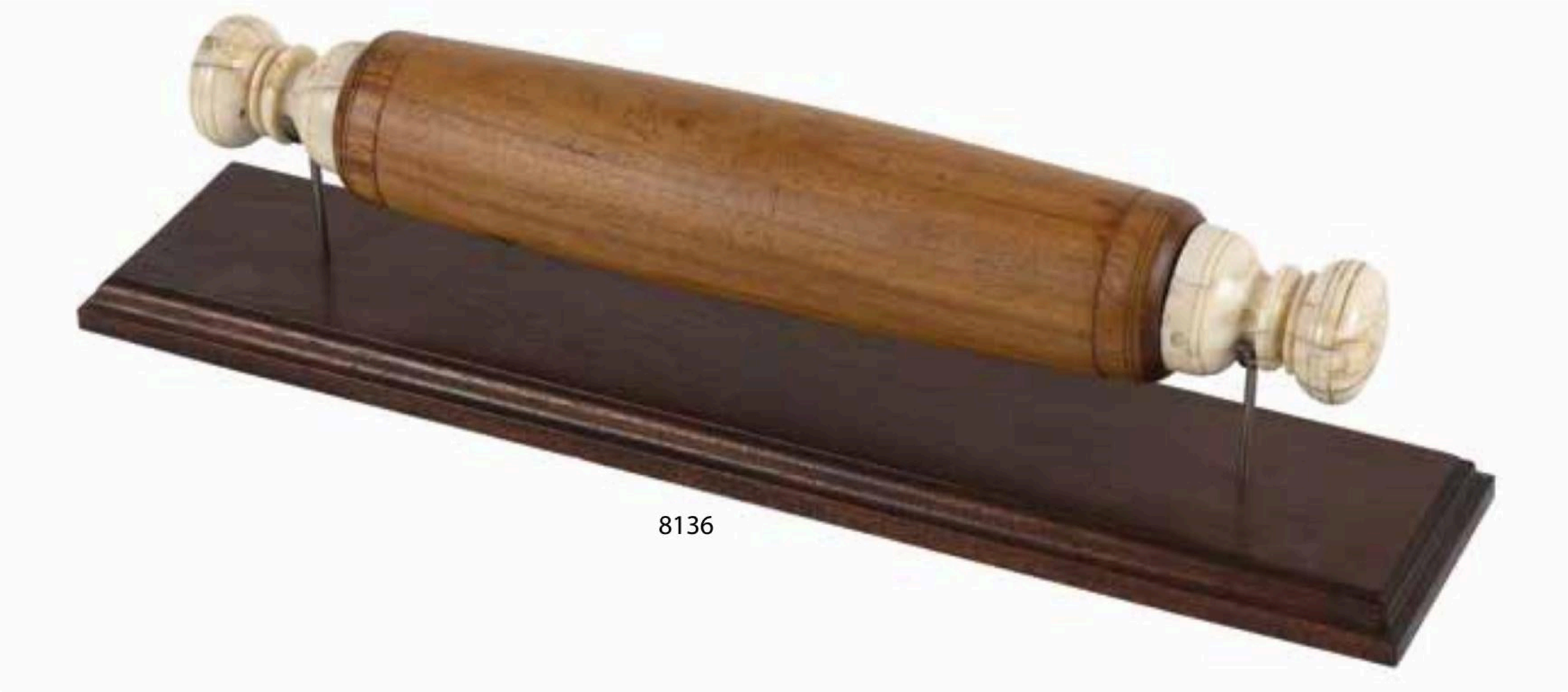
8135

8135. **FINE PAIR OF SAILOR-MADE KNITTING NEEDLES**
America, 19th Century
Whale ivory terminals carved as monkey's fist knots, with incised, quilted diamond and acanthus leaf banding below. Whalebone shafts with exotic wood, baleen and shell banding, and inlaid shell cap and bells. Lengths 14.25". 500/1,000

Provenance:
Roper Collection.
John Rinaldi Nautical Antiques, Kennebunkport, Maine, 1978, catalog item 11.

8136. **FINE SCRIMSHAW WHALE IVORY AND MAHOGANY ROLLING PIN**
America, Circa 1850
Whale ivory turned and incised flattened knob handles. Mahogany roller with incised figured wood caps. Length 14.75". With stand. 500/1,000

Provenance:
Hyland Granby Antiques, Hyannis Port, Massachusetts.



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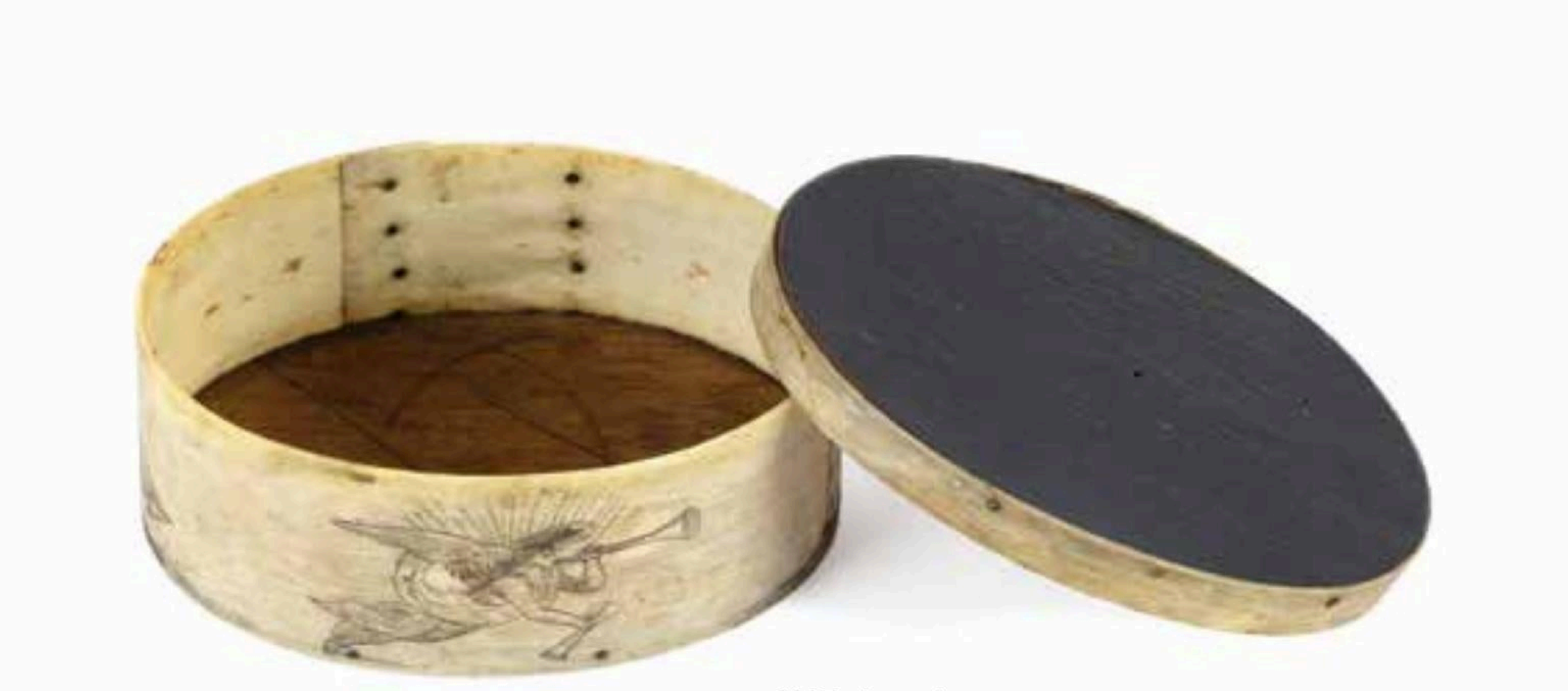
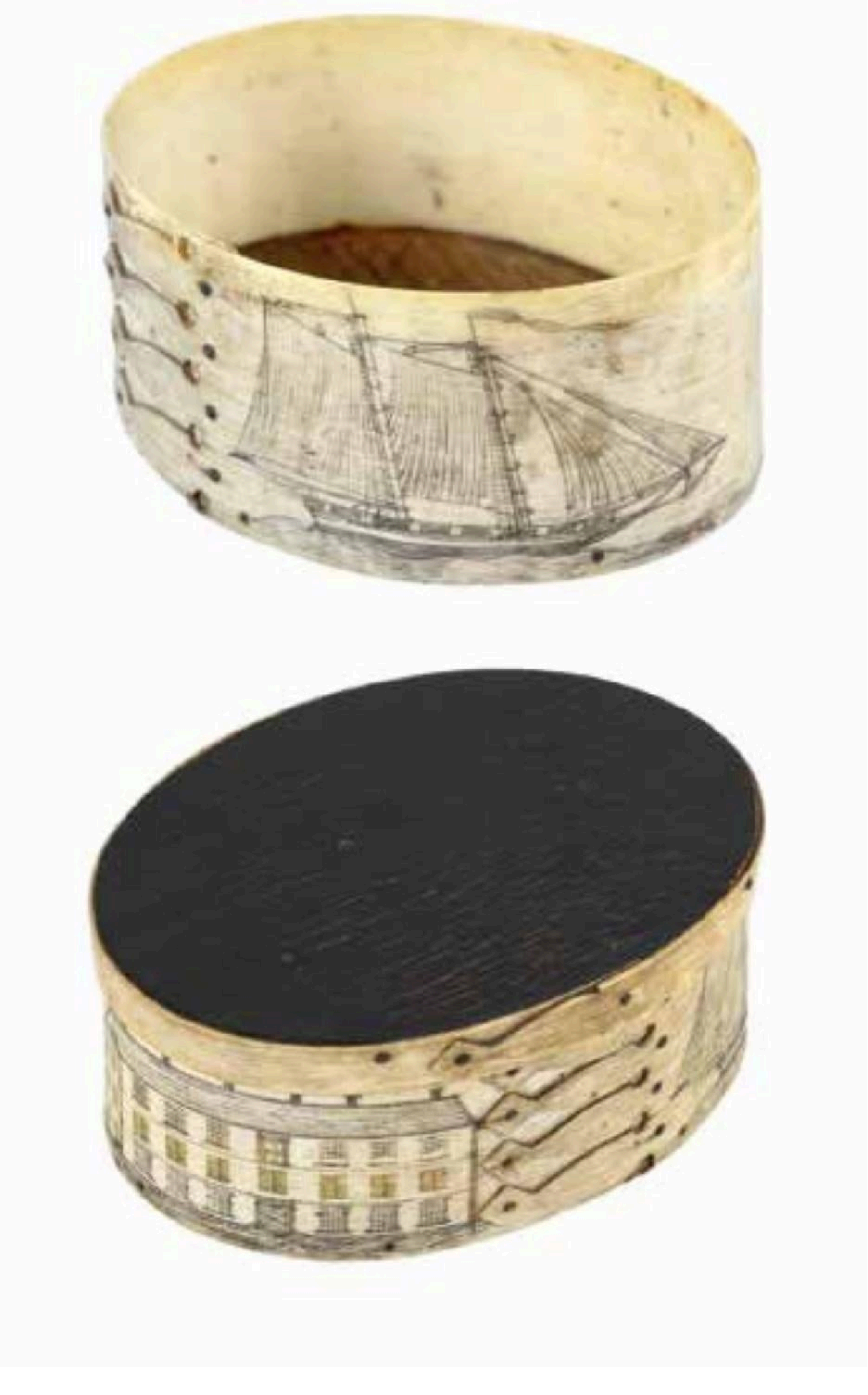
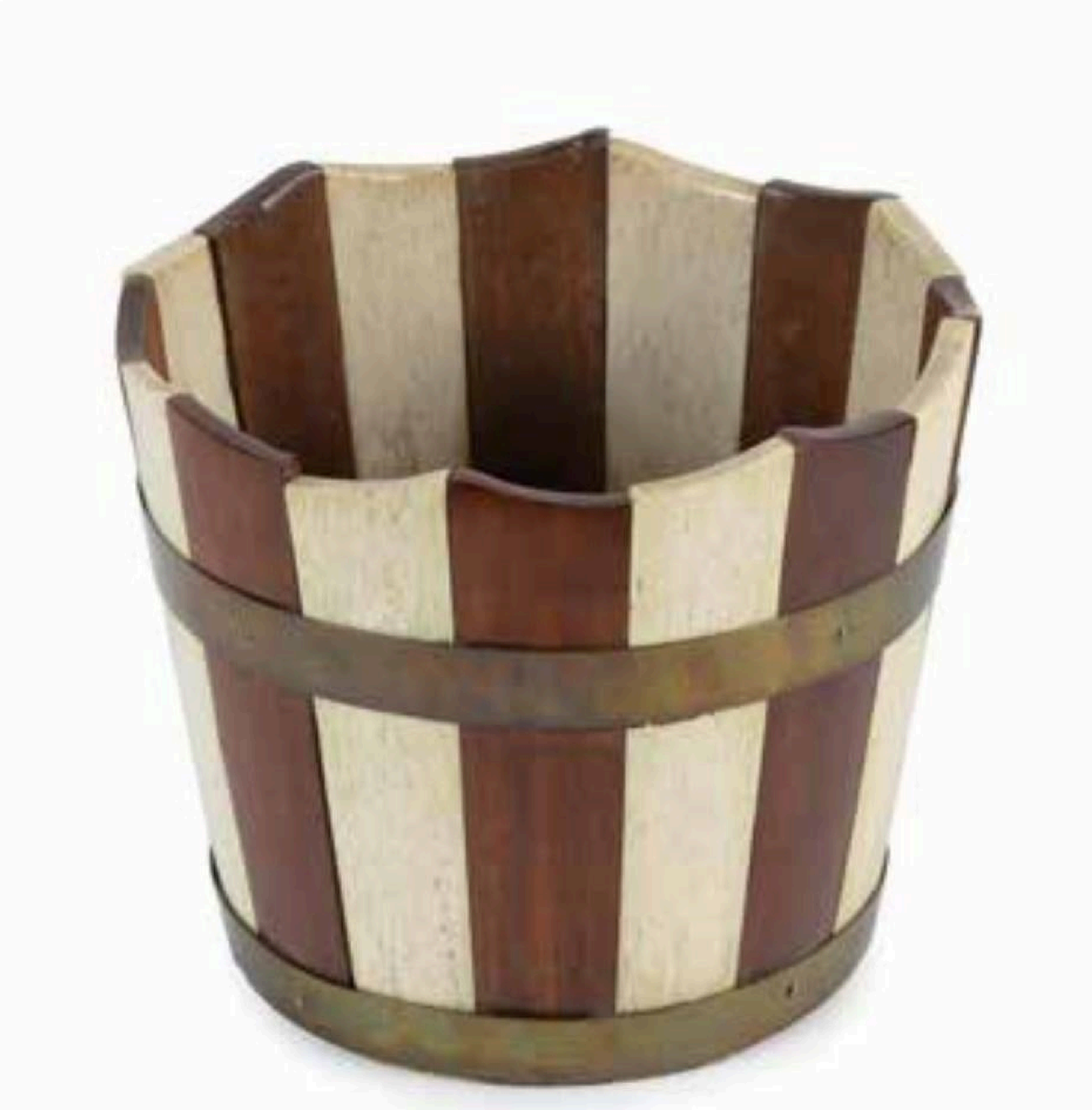


8137, *three views*

8137. **DIMINUTIVE SCRIMSHAW WHALEBONE DITTY BOX**
Probably New Bedford, Massachusetts, Early 19th Century
Sides of box finely engraved with the archangel Gabriel, a two-masted sailing vessel, and a large building with smoke coming out of one if its six chimneys. Lip and sides joined with spade-shaped fingers and metal pins. Pine top and base, the top with a dark paint or stain. Height 1.5". Length 4". 2,000/3,000

Provenance:
David A. Schorsch, Inc., New York, 1980.
Bertram K. and Nina Fletcher Little, Cambridge, Massachusetts.
The Bertram K. Little and Nina Fletcher Little Collection, Sotheby's New York, January 29, 1994, Lot #397.
Marguerite Riordan, Stonington, Connecticut, February 1, 1994.





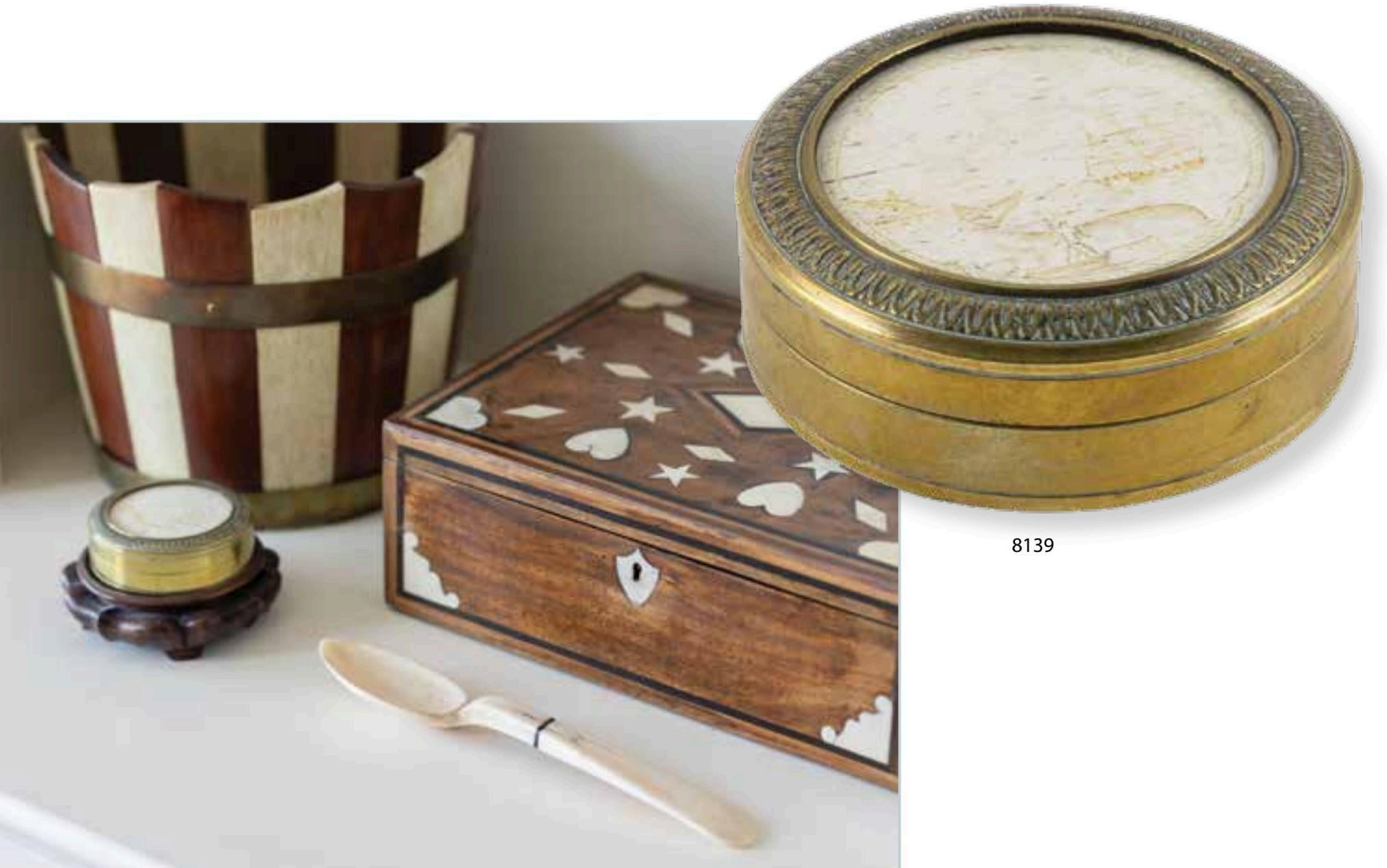
8138

8138. **UNUSUAL SAILOR-MADE WHALEBONE AND MAHOGANY BUCKET**
America, Circa 1850
Constructed from alternating mahogany and whalebone staves, brass hoops and a dark and heavy hardwood base, possibly lignum vitae. Tapered form with scalloped top. Height 8”. 3,000/5,000

Provenance:
John Howland Ricketson Collection, Pittsburgh, Pennsylvania, and Ricketson’s Point, South Dartmouth, Massachusetts.
Northeast Auctions, Portsmouth, New Hampshire, sale date unknown, Lot #27.
Marguerite Riordan, Stonington, Connecticut, February 1, 1994.

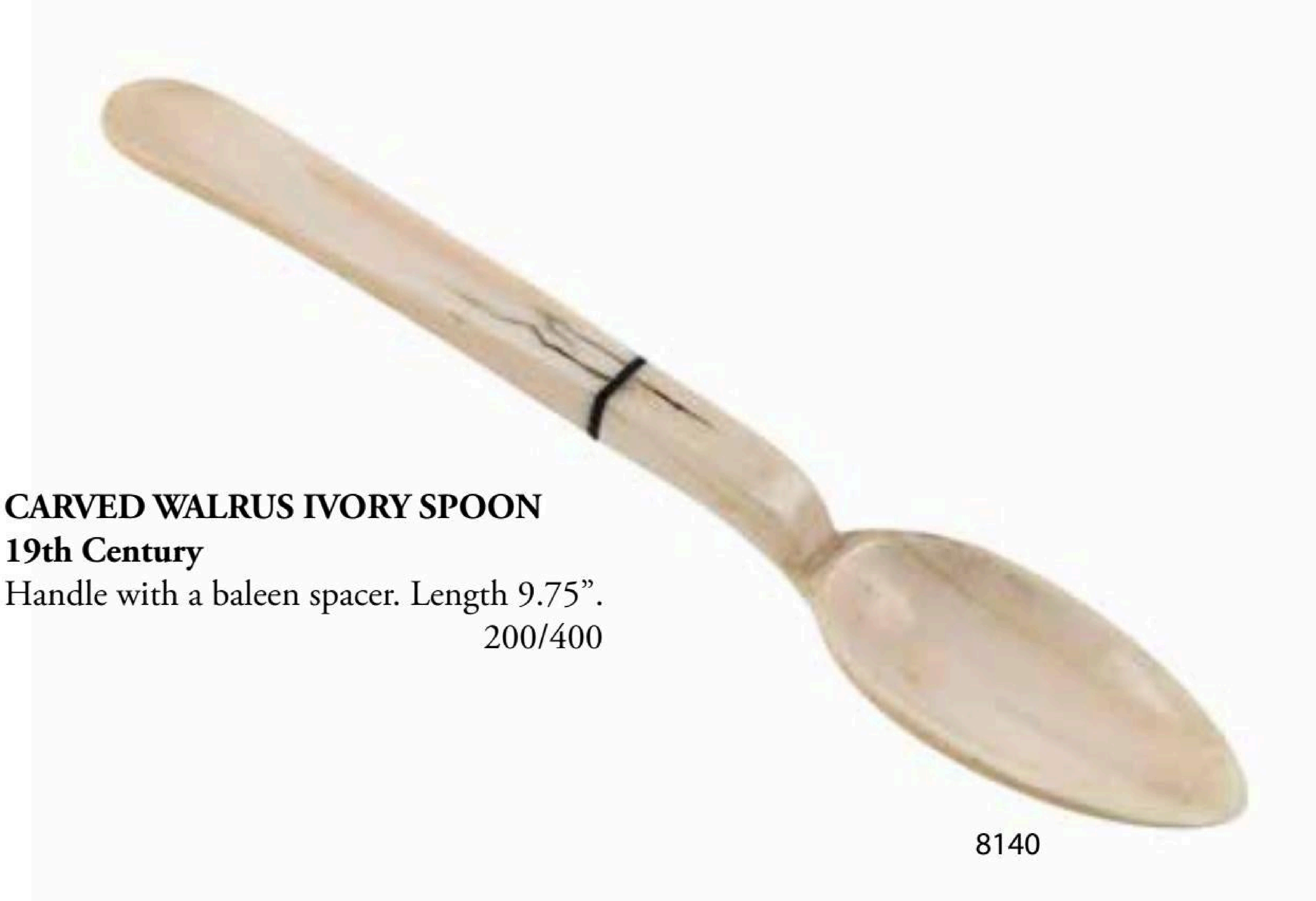
8139. **ENGLISH BRASS BOX WITH SCRIMSHAW TOP**
Late 19th Century
Leaf-molded lid with an inset engraved whalebone panel depicting a coastal whaling scene of a three-masted ship, a distant lighthouse, and a harpooner at the bow of a whaleboat poised to strike a surfaced whale, framed within a rope border. Height 1”. Diameter 3.25”. 1,000/2,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, December 1, 2001.



8139

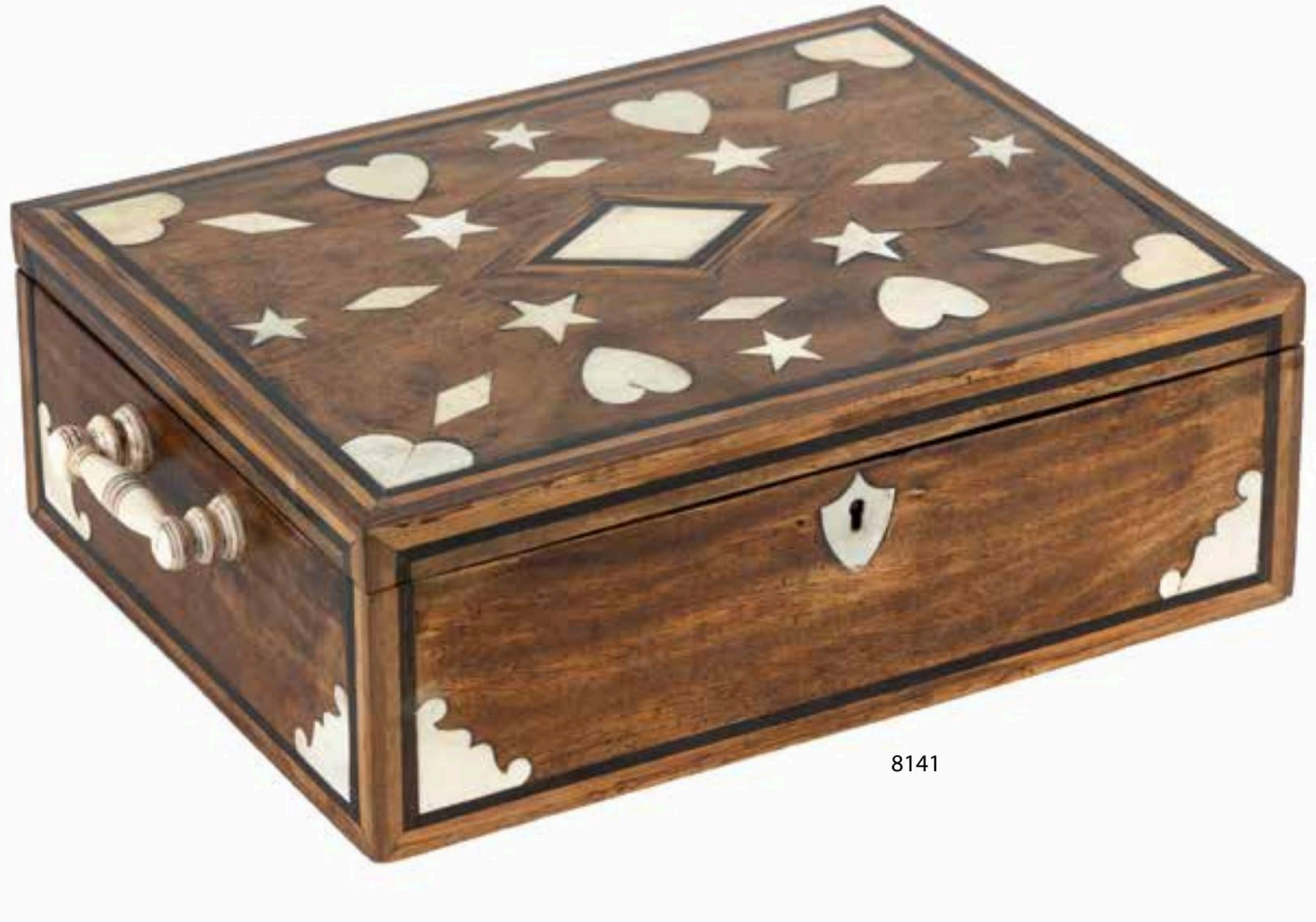
8140. **CARVED WALRUS IVORY SPOON**
19th Century
Handle with a baleen spacer. Length 9.75".
200/400



8140

8141. **VERY FINE SCRIMSHAW INLAID ROSEWOOD BOX**
America, Circa 1850
Hinged lid with inlaid whale ivory stars, hearts and diamonds centering a larger diamond bordered by exotic wood banding. Matching banding around perimeter of lid and all four sides. Front with a shield-shaped escutcheon and bat's-wing spandrels at lower corners. Sides with matching spandrels. Turned whale ivory side handles with incised banding colored red and black. Interior fitted with a lift-out compartmented tray. Height 4". Width 12". Depth 9.25". 5,000/10,000

Provenance:
Hyland Granby Antiques, Hyannis Port, Massachusetts.



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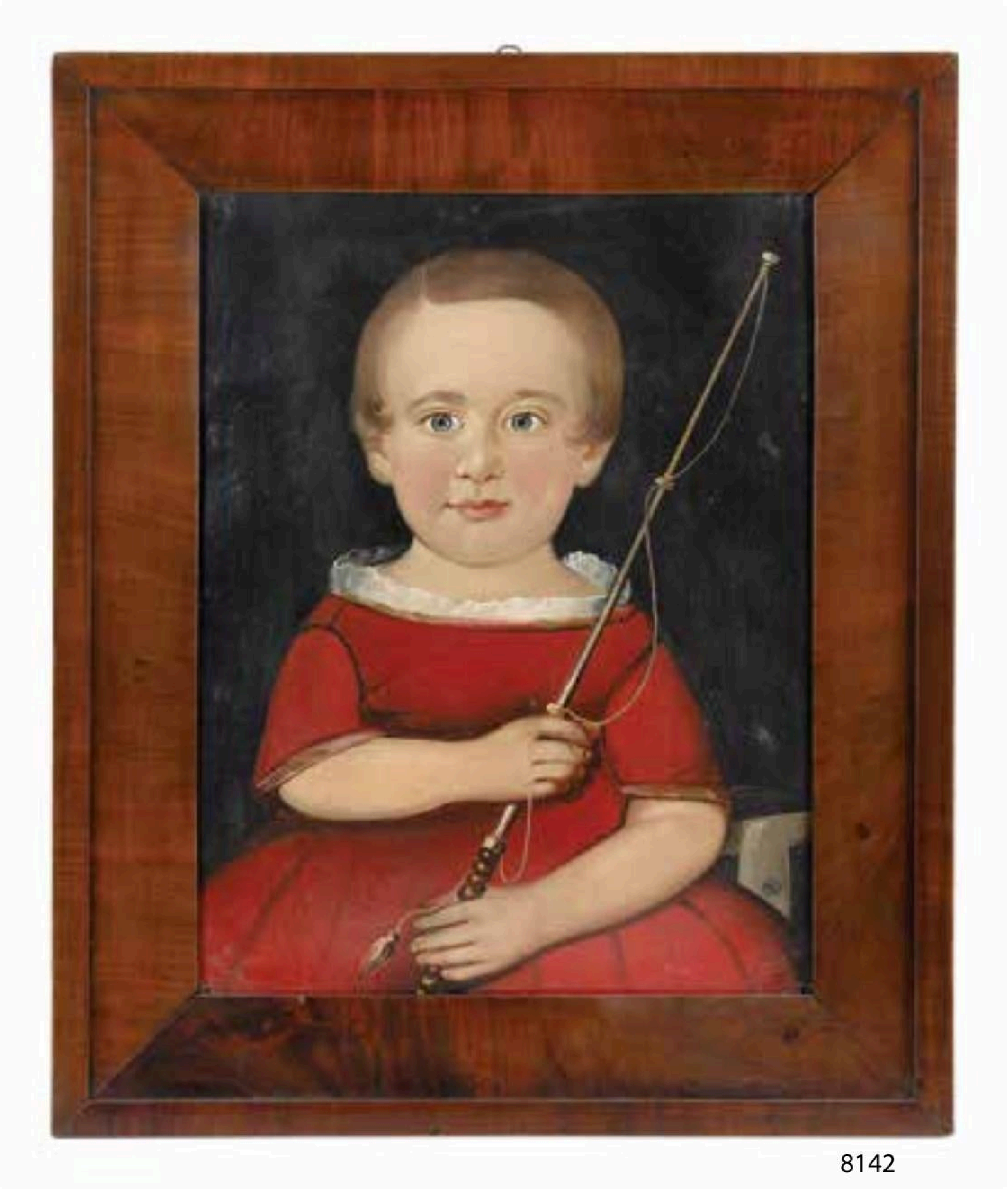
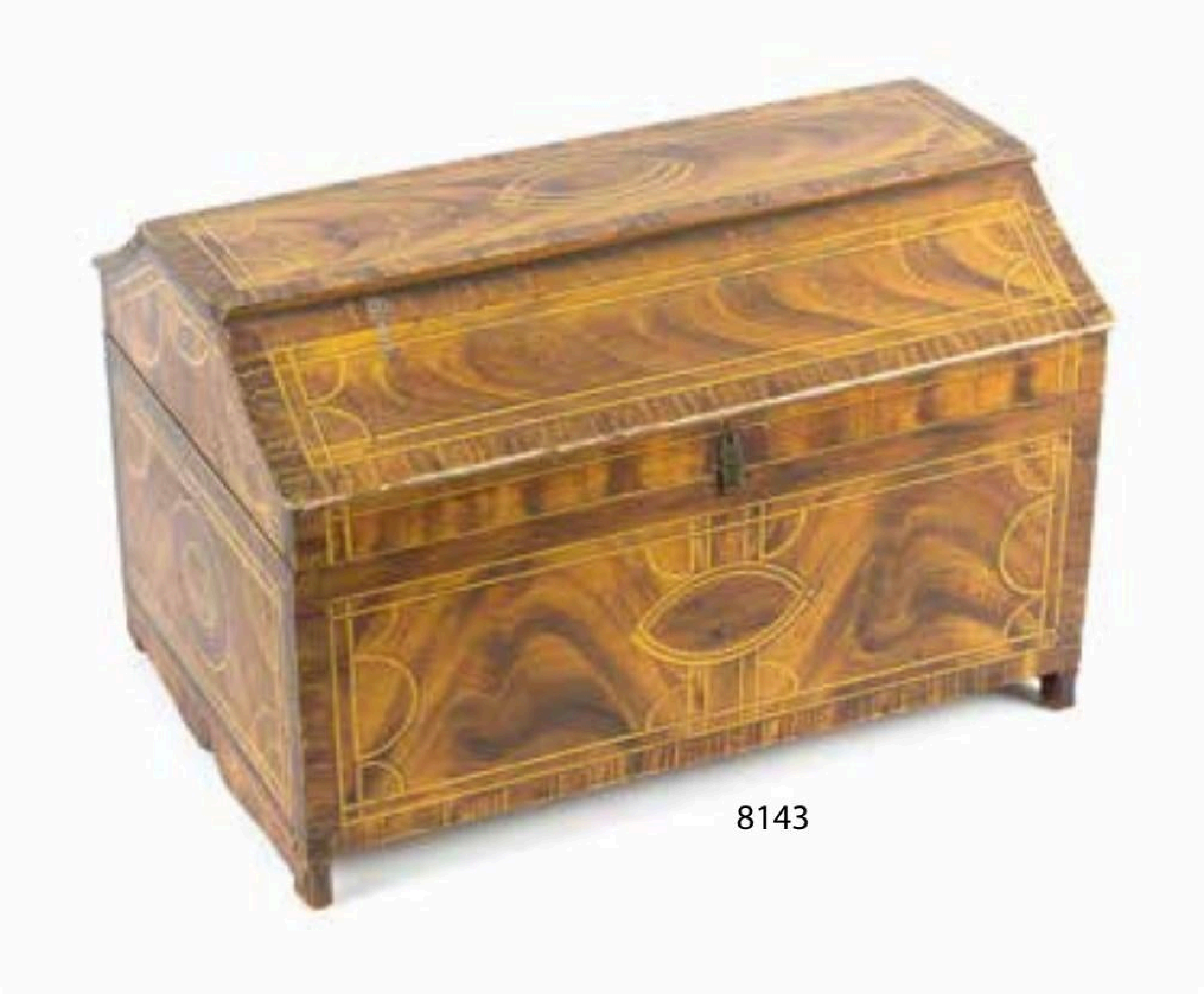


8142

8142. **WILLIAM MATTHEW PRIOR**
Massachusetts/Maine, 1806-1873
Circa 1840 bust-length portrait of a toddler boy wearing a brilliant red dress and holding a whip. Unsigned. Housed in a period, possibly the original, mahogany veneer frame. Larger than Prior's typical oil on boards and an outstanding example of the artist's work. Oil on artist board, 16" x 12". Framed 21" x 17". 10,000/15,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 11, 1991.



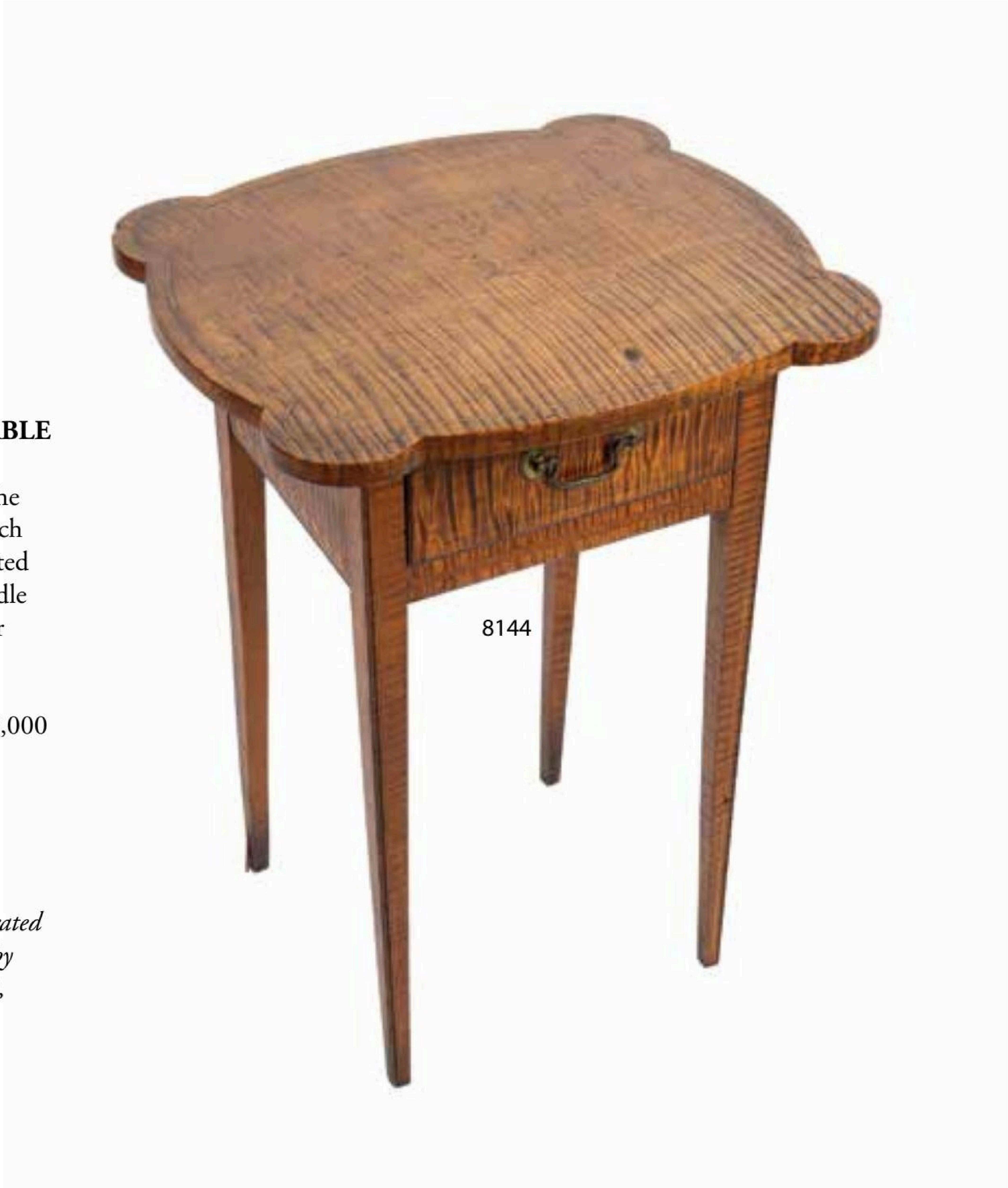
8143

8143. UNUSUAL PAINT-DECORATED TRUNK, PROBABLY NEW HAMPSHIRE

Circa 1822

Allover swirl, geometric and striped decoration in shades of yellow and brown. Arched lid with leather hinges. Interior lined in pages from the *New-Hampshire Repository* newspaper dated 1822. Shaped ends. Height 11.5". Width 17.75". Depth 11.25". 1,500/2,500

Provenance:
Marguerite Riordan, Stonington, Connecticut.
Hirschl & Adler Galleries, New York, circa 1990.



8144

8144. UNUSUAL HIGHLY FIGURED MAPLE TABLE

New England, Circa 1800

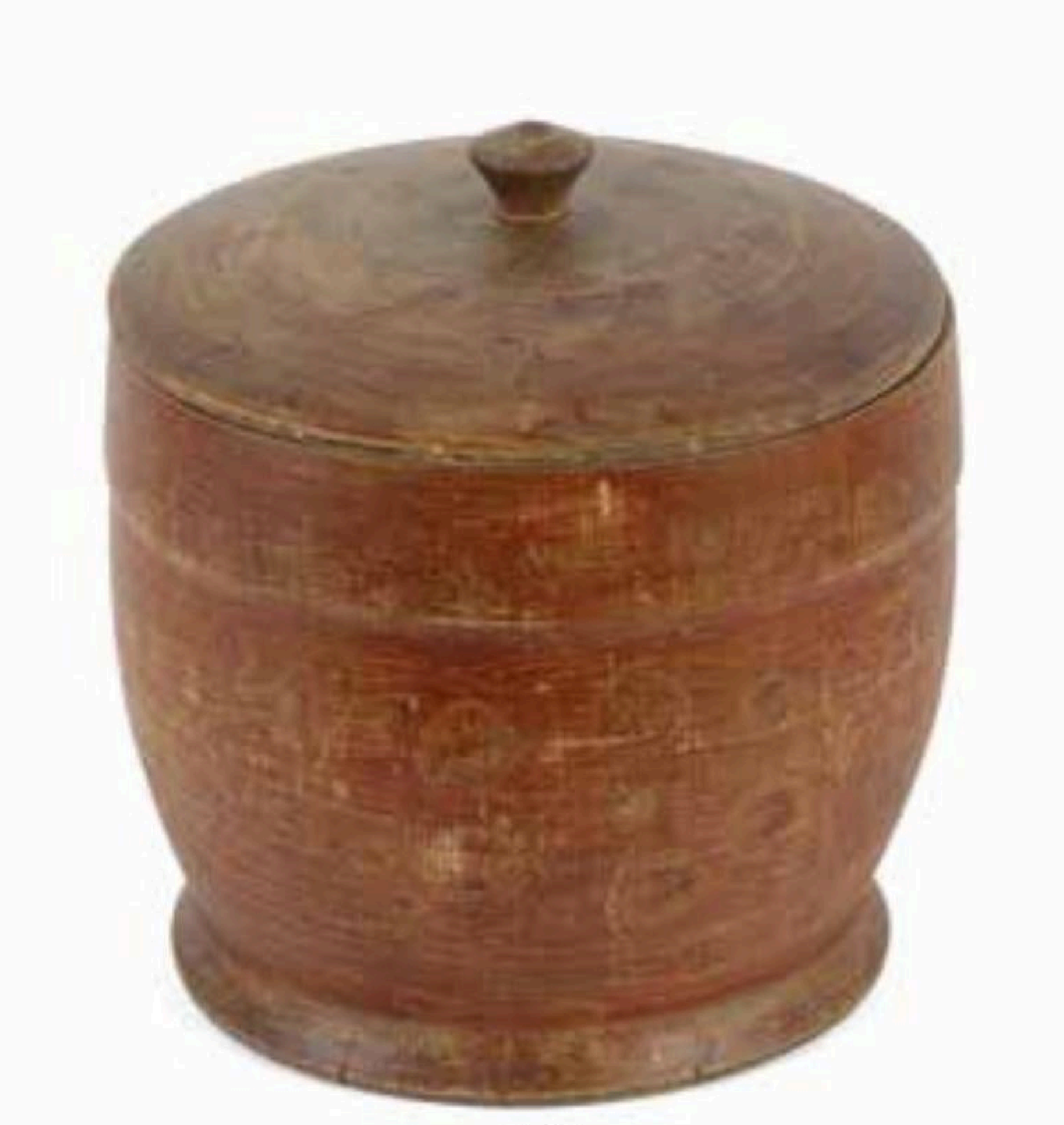
Shaped overhanging top with line inlay along the perimeter and coin inlay at the center and at each of the out-rounded corners. Single drawer painted to simulate cut-corner line inlay. Brass bail handle probably original. Barber's pole inlay on all four sides of apron. Tapered legs with line inlay and beading on the outside edges. Height 27". Width 20". Depth 17.5". 4,000/6,000

Provenance:
Alexander Acevedo, New York.

Reference:
*A similar example, if not this exact table, is illustrated in **Fine Points of Furniture: Early American** by Albert Sack (N.Y.: Crown Publishers, Inc., 1950), p. 269 as a "best" example.*

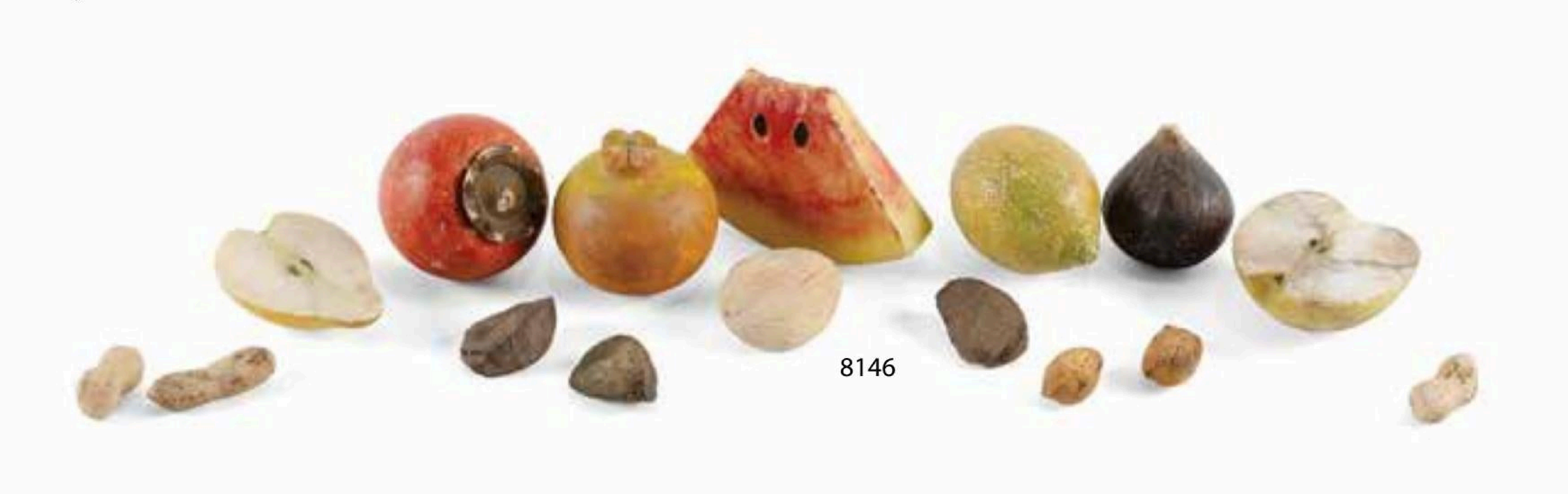
8145. **OVERSIZED RED AND OCHRE-PAINTED TREENWARE COVERED JAR**
Early 19th Century
Faint sponged decoration against a grained ground. Lid with turned finial. Ribbed and footed base. Total height 12". Maximum diameter 11.5".
2,000/3,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, September 19, 1995.



8145

8146. **COLLECTION OF UNUSUAL STONE FRUITS AND NUTS**
19th Century
Includes two pomegranates, a fig, a lemon, a watermelon slice, a half-pear, a half-apple, two almonds, three Brazil nuts, three peanuts and a walnut, totaling 16 pieces. Watermelon slice length 3.5".
250/500



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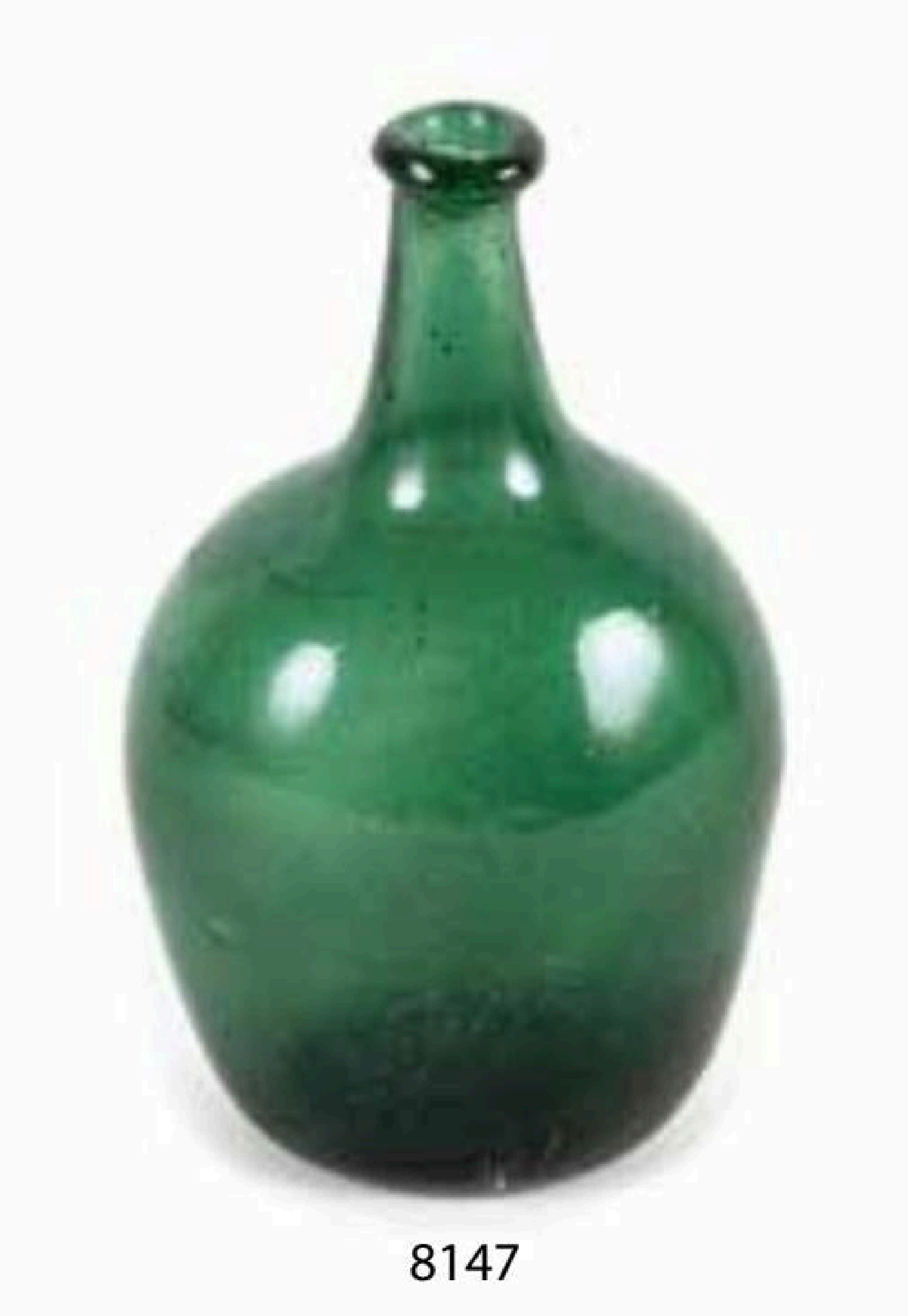
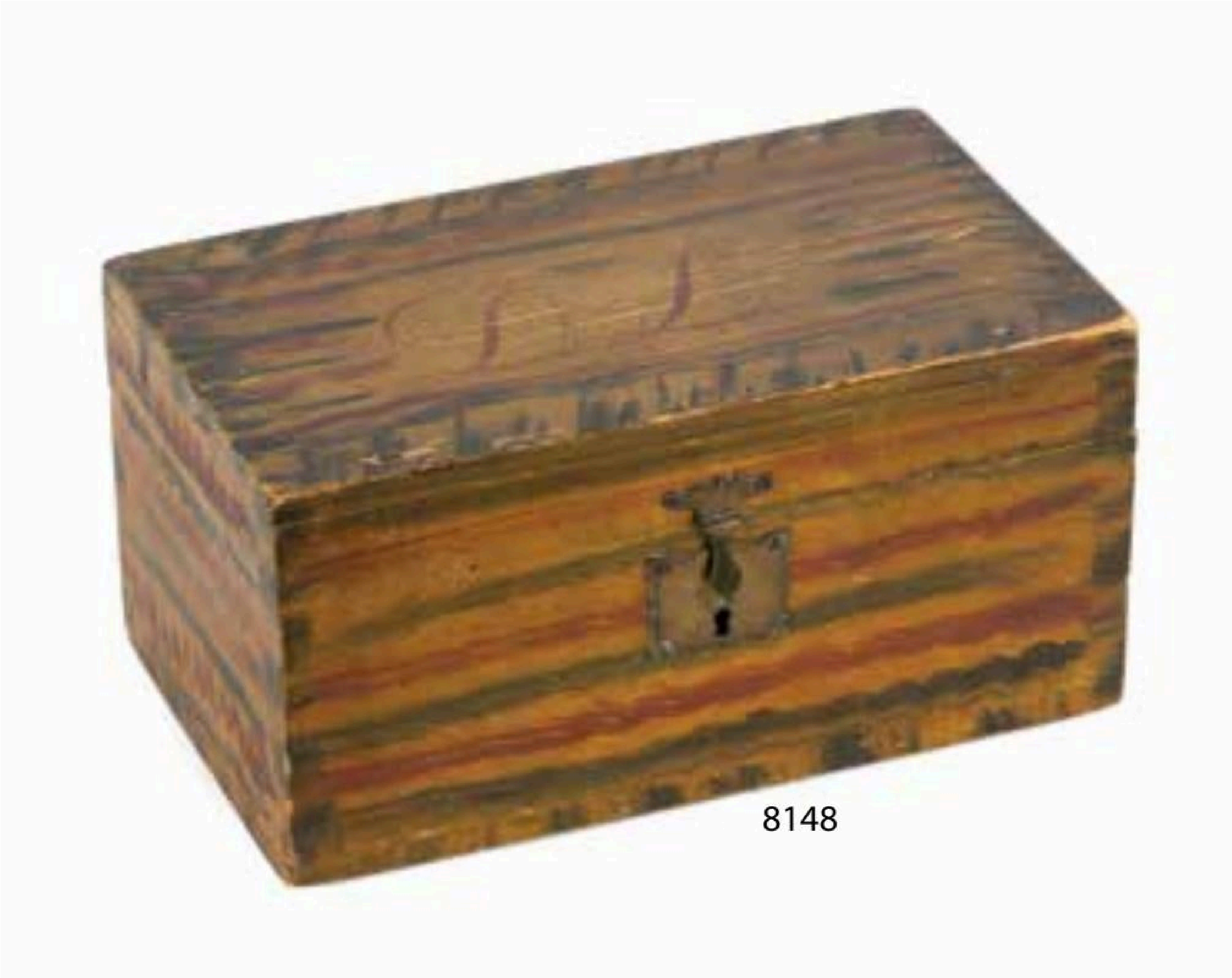


8147

8147. **EMERALD GREEN GLASS BOTTLE, PROBABLY AMERICAN**
Early 19th Century
Uneven rolled lip. Open pontil. Height 8".
250/350



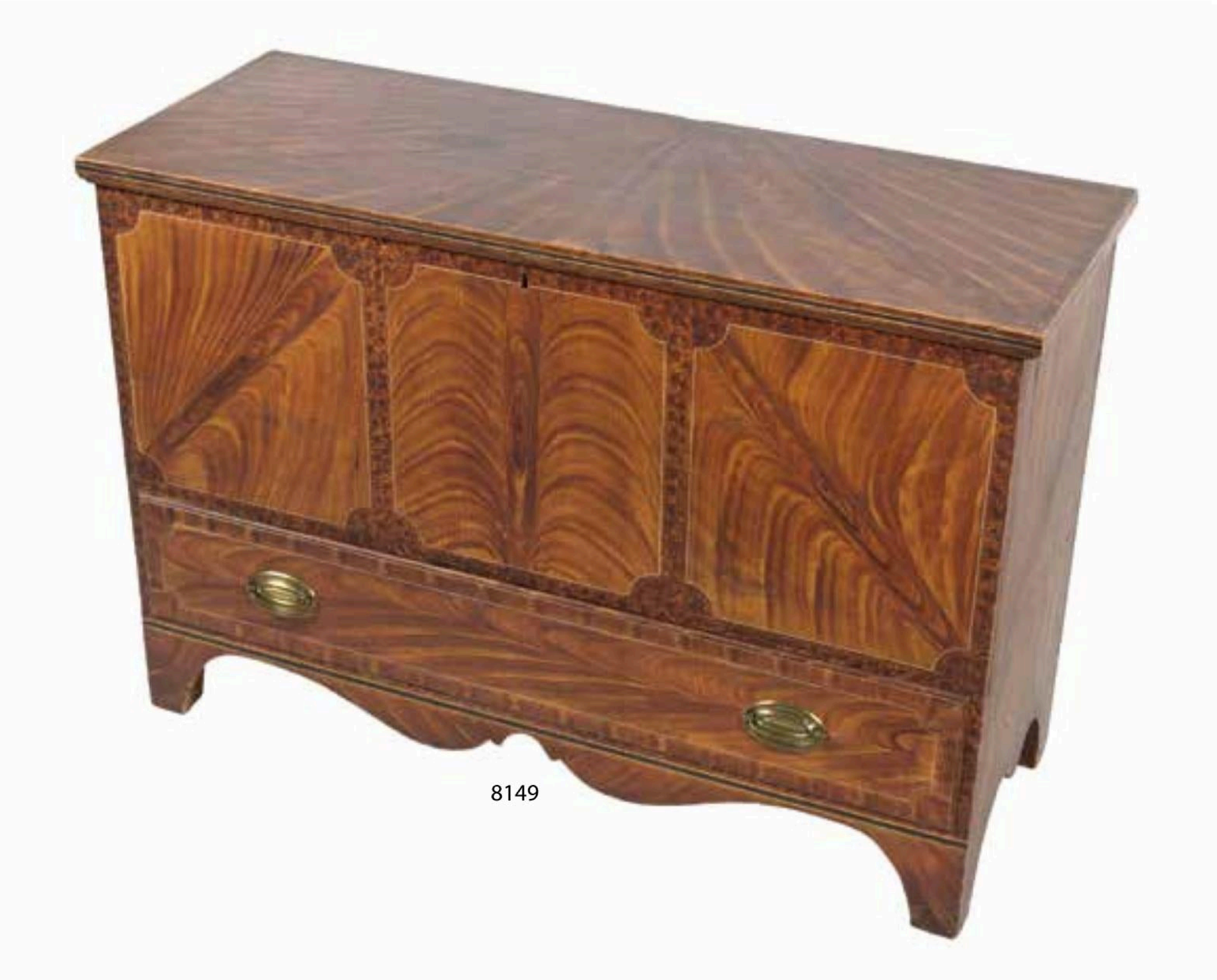
8148

8148. **COLORFUL PAINT-DECORATED BOX**
New England, Circa 1835
Attributed to Thomas Matteson, South Shaftsbury, Vermont. Red and dark green striping against a yellow ground, with red script "DL" on top of the hinged lid. Brass locking mechanism. Height 6". Width 12". Depth 7". 1,000/1,500

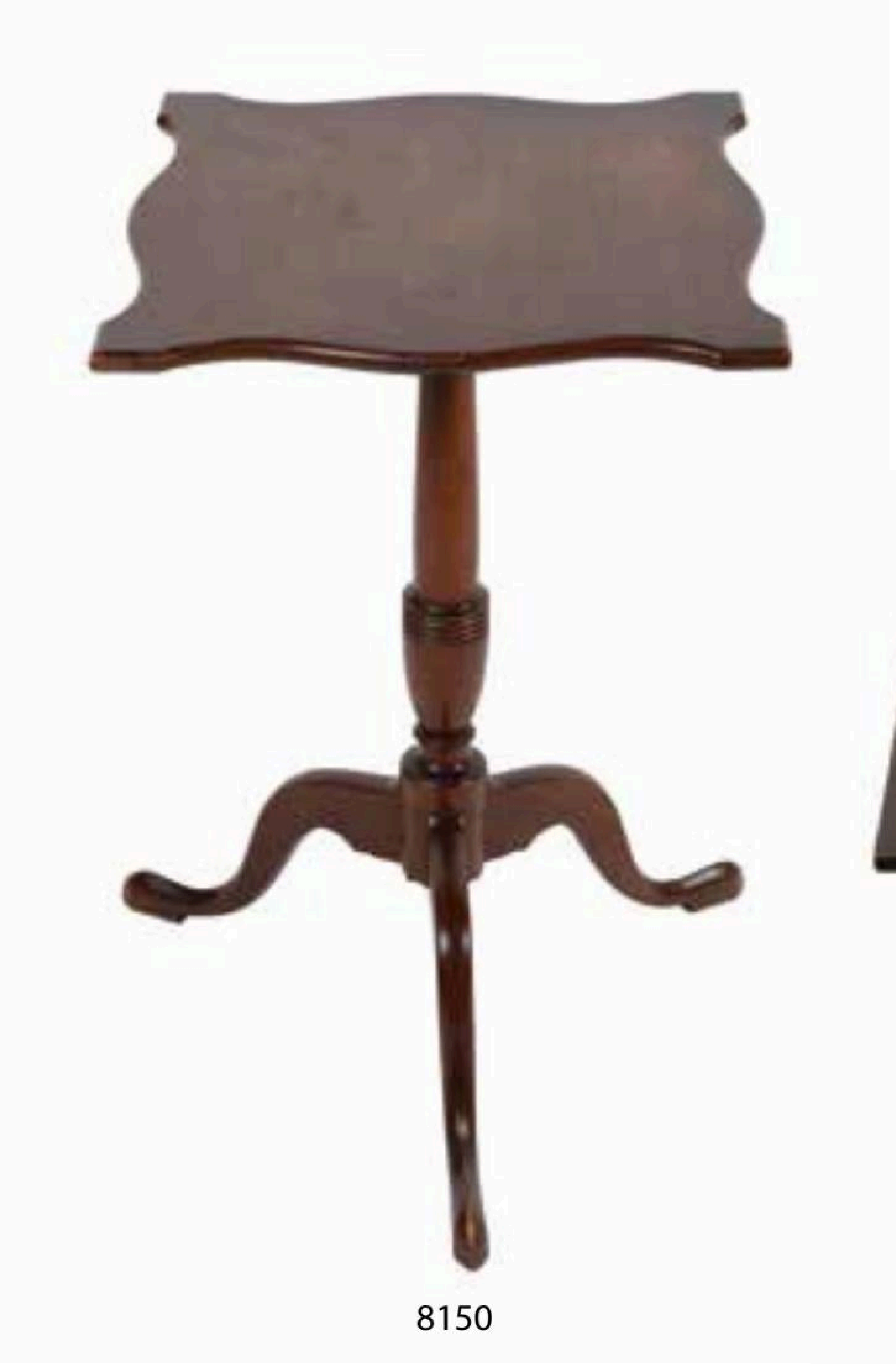
Provenance:
Marguerite Riordan, Stonington, Connecticut, September 19, 1995.

8149. **FEDERAL PAINT-DECORATED PINE BLANKET CHEST**
New England, Early 19th Century
Attributed to Thomas Matteson, South Shaftsbury, Vermont. Formal style painted decoration in muted shades of yellow and brown, with grain-painted cut-corner panels outlined in pale yellow against a sponge-painted ground simulating bird's-eye maple. Molded hinged lid. Full-width drawer below blanket compartment. Bracket base with scrolled apron. Height 31". Width 45.25". Depth 17.25". 5,000/10,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, March 4, 1988.



8149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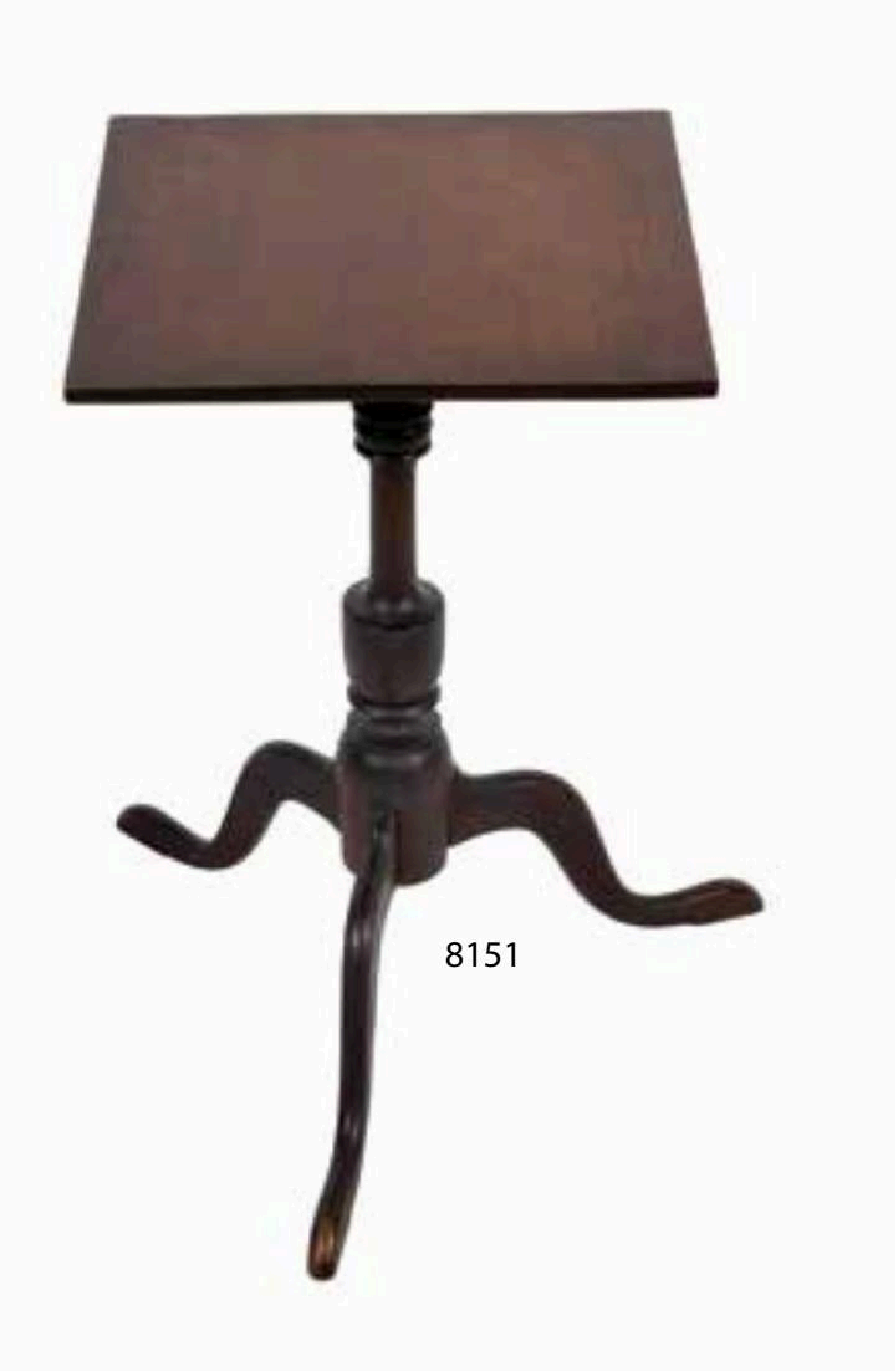
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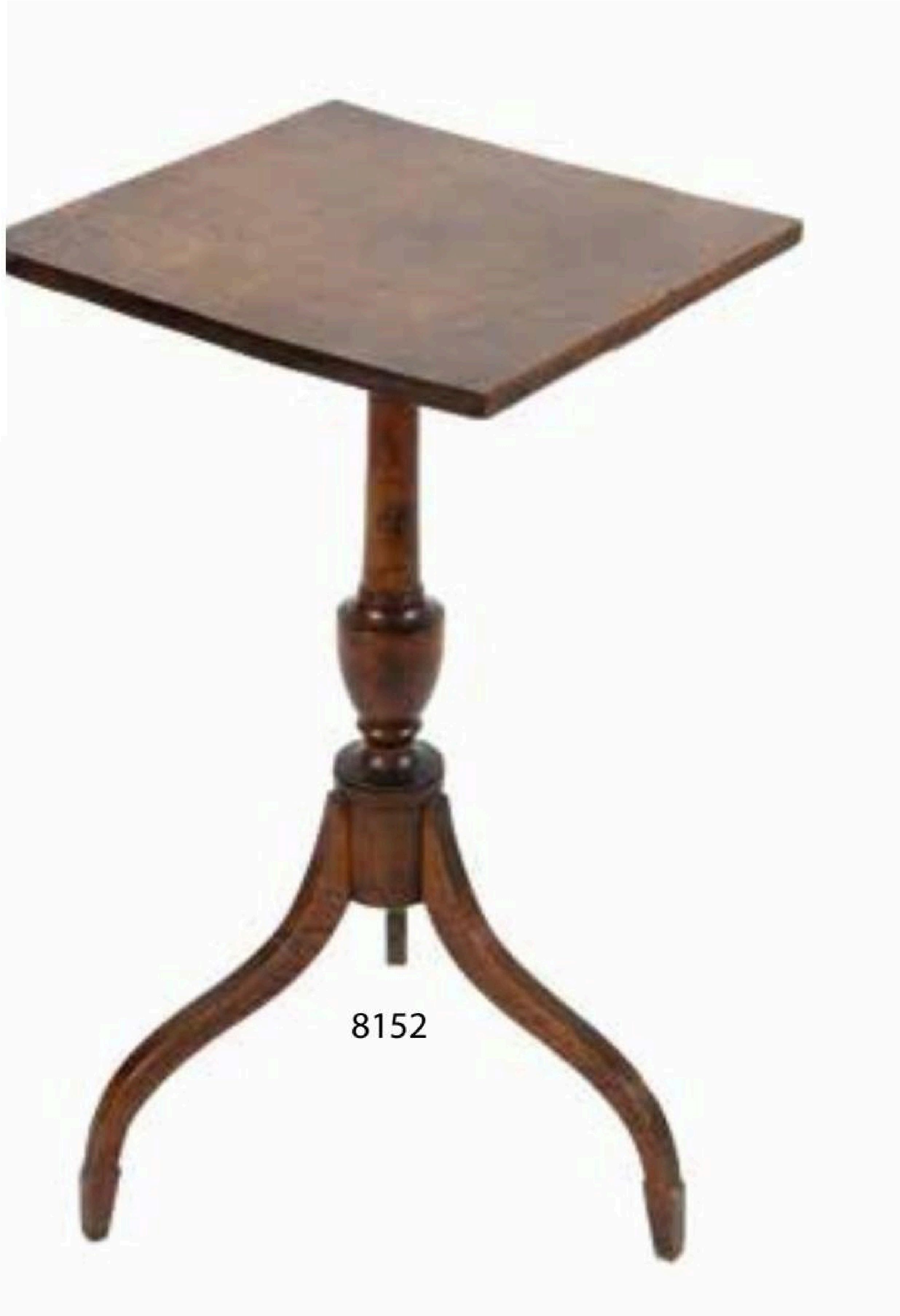

8152

8150. **CHIPPENDALE BIRCH CANDLESTAND**
New England, probably New Hampshire, Circa 1780
Single-board molded and serpentine top. Turned pedestal. Arched tripod base with snake feet. Old dry surface. Height 26.25”. Top 17” x 16.5”.
1,000/1,500

Provenance:
Marguerite Riordan, Stonington, Connecticut, September 26, 1988.

8151. **FEDERAL CHERRY CANDLESTAND**
Connecticut, Circa 1790
Nearly square top set on a well-turned pedestal. Tripod base with arched legs ending in snake feet. Height 24.75”. Top 15.5” x 15.25”.
2,000/3,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, May 23, 1997.

8152. **UNUSUAL FEDERAL FIGURED MAPLE CANDLESTAND**
New England, possibly Connecticut, Circa 1800
Near-square top, tripod base and spade feet with exceptionally strong tiger figuring. Turned vasiform pedestal. Rare and unusual construction in which the pedestal is screwed into the top. Height 28”. Top 15.375” x 15”. 2,000/3,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, December 1, 1992. Riordan indicated the table was found near Putnam, Connecticut.

8153. **JOSEPH H. DAVIS**
New Hampshire/Maine, 1811-1865
Portrait of a young Charles M. Tasker, standing next to a Federal chair and offering a ball of yarn to his cat. Tasker is wearing a salmon red dress and a beaded choker, often worn by children in the 19th Century to ward off evil spirits and illness. Vibrantly patterned carpet as typical for the artist. Inscribed in the drapery swag below “Charles M. Tasker Painted May 21st AE 8 Months, 11 Days -- May, 1836.”. Housed in its original black-painted and gold-decorated frame with the original glass. Watercolor, 7” x 6.125”. Framed 9” x 8”. 12,000/18,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, November 14, 1994.

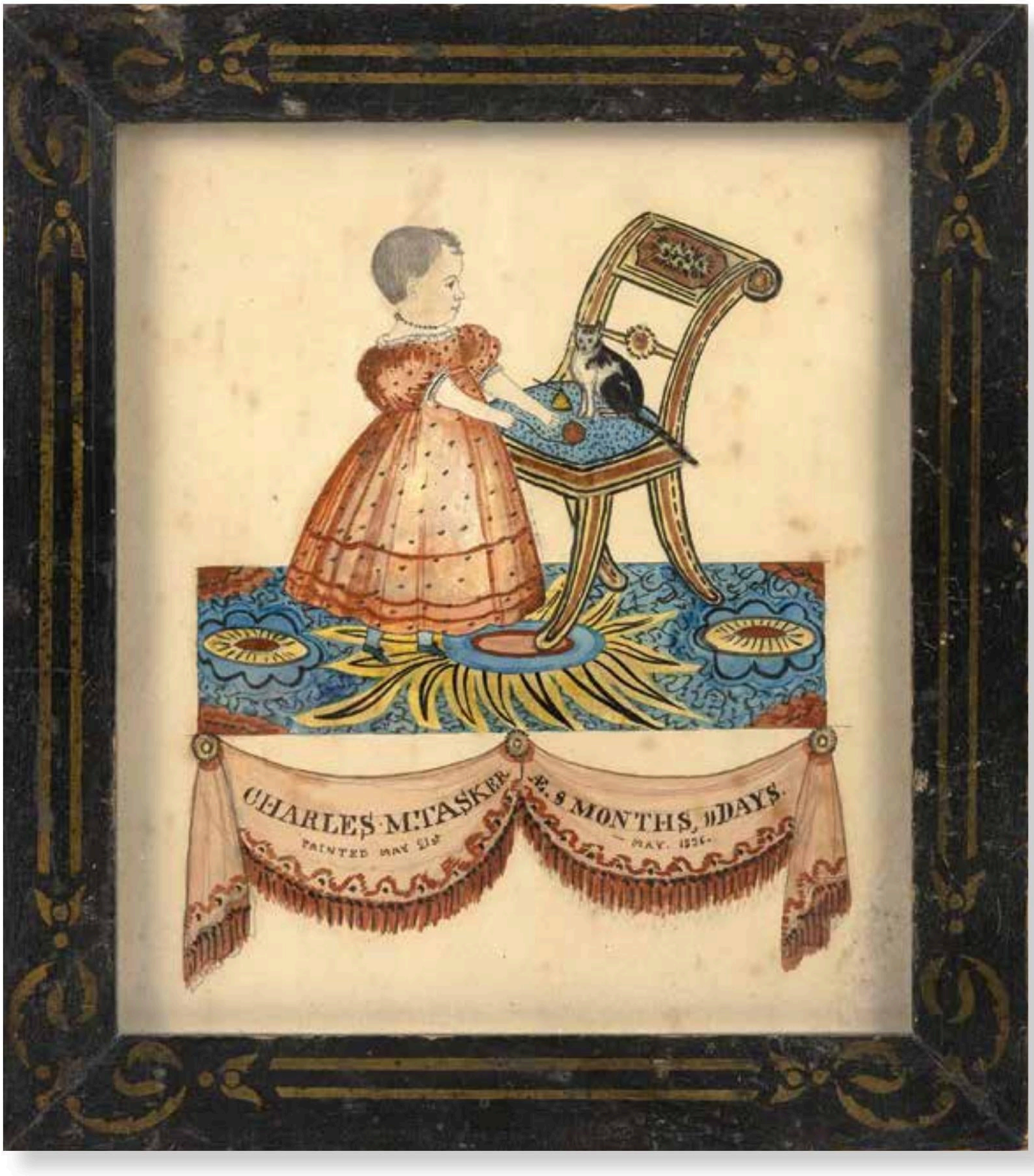
Illustrated:
Featured in a John Bihler and Henry Coger ad in the November 1971 issue of Antiques.

Joseph H. Davis was an itinerant portraitist, most prolific between 1832 and 1837 when he is said to have painted about 150 small-scale watercolor likenesses, mostly residents of New Hampshire and Maine.

His typical portraits depict the subject in profile, often accompanied by a cat, set within an interior amidst their everyday belongings. The details of what surrounds them -- books, furnishings, newspapers, etc. -- often provide clues to their profession, political leanings, and levels of education and refinement.

While Davis’s paintings give us a unique snapshot into the everyday lives of the comfortable New Englanders of the era, little is known about Davis’s own life. He identified himself as a “left-handed painter” on one portrait, but because quills, paper and pots of ink figure prominently in so many of his works, some scholars hypothesize he may also have been a traveling calligraphy teacher. This is supported by the strong calligraphic line seen in his work and the particularly fine script used to record the subject names.

Davis is known to have painted at least four members of the Tasker family of New Hampshire: the Rev. Levi B. Tasker; his wife, Hannah; and their children, Charles M. and Lydia Ann.


CHARLES M. TASKER Æ. 8 MONTHS, 11 DAYS.
PAINTED MAY 21st
MAY. 1836.

8153

8154. **J. EVANS**

New Hampshire, Active 1820s-1850s

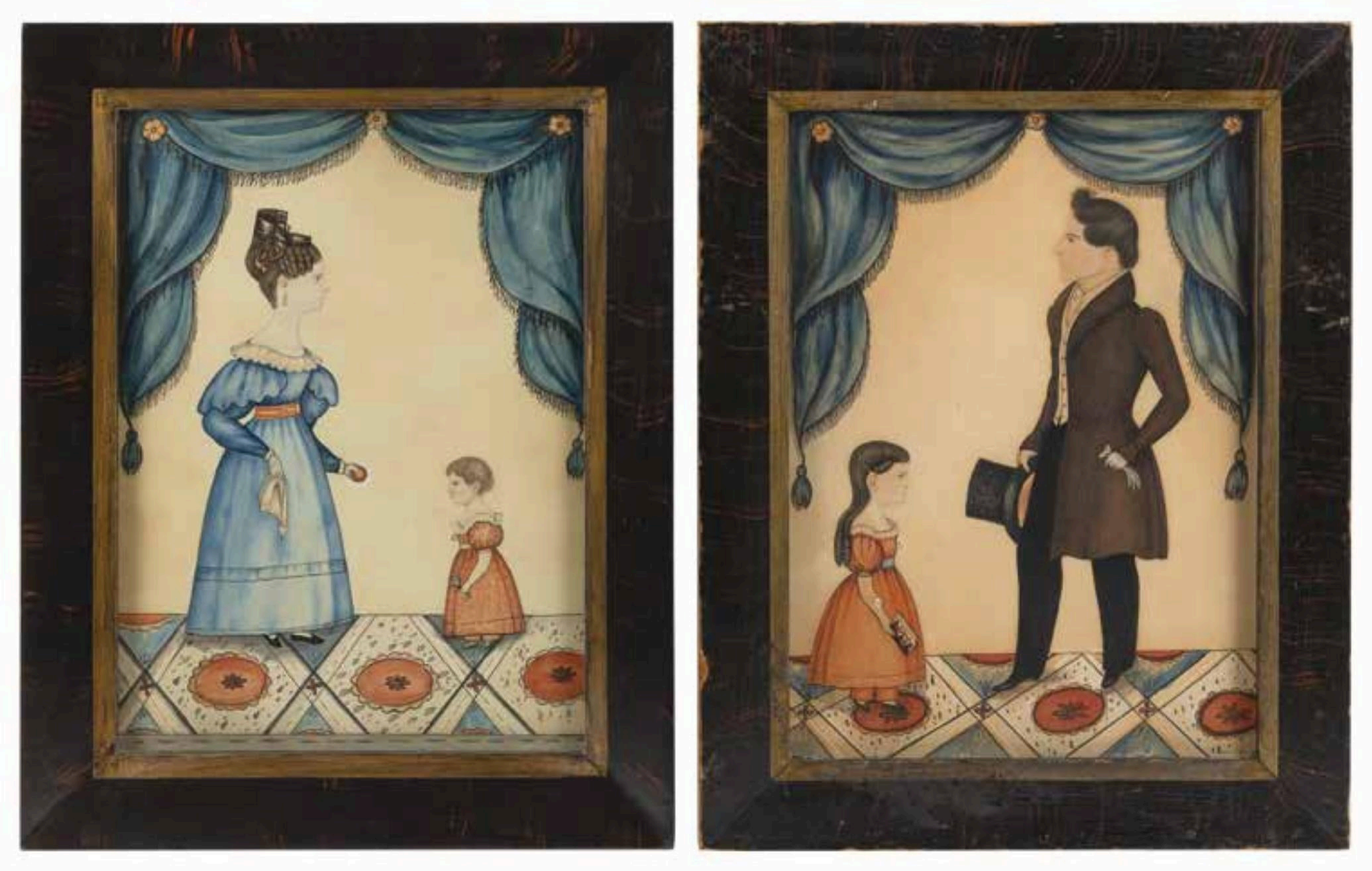
An extremely fine pair of portraits depicting the Thompson family of Portsmouth, New Hampshire, circa 1833: mother Eliza Burt with daughter Caroline, and father Zara with daughter Elizabeth. Posed in matching interiors, with blue swagged and tasseled drapes and patterned floors. Eliza, with an elaborate up-do and fine suite of jewelry, is wearing white gloves and offering an apple to her daughter with one hand and holding a handkerchief in the other. Caroline holds in her hand a tiny bouquet of flowers, while Elizabeth holds a book. Zara is wearing a white glove on his left hand, which is holding the glove for his bare right hand, in which he holds his beaver fur top hat. Inscribed faintly in pencil on backboards "Eliza Burt Thompson wife of Zara Thompson and daughter Caroline born Christmas Day in 1831, died Portsmouth Sept. 26, 18[?]" and "Zara Thompson and wife Eliza Burt Thompson their eldest child Elizabeth Greenough Thompson born Sept. 22, 1826. Married James Morland and died in Chicago Jan. 8, 1916". Portsmouth city directories from the mid-1820s to the mid-1850s list Zara Thompson as a tailor and ready-made clothing merchant. He married Eliza Burt, the daughter of Mr. and Mrs. George Burt, on March 26, 1826. Watercolors on watermarked paper, 10.5" x 7.5" and 10.75" x 7.75" sight. Framed 13" x 10.5" and 14" x 10.75".

12,000/18,000

Provenance:
Arthur J. Menard Collection.
Frank and Barbara Pollack, Highland Park, Michigan.
Purchased from the above by Don Walters in the early 1980s.
Purchased by a private collector from Don Walters.
Acquired from the above by Marguerite Riordan, Stonington, Connecticut.
Acquired from Marguerite Riordan, August 31, 1996.

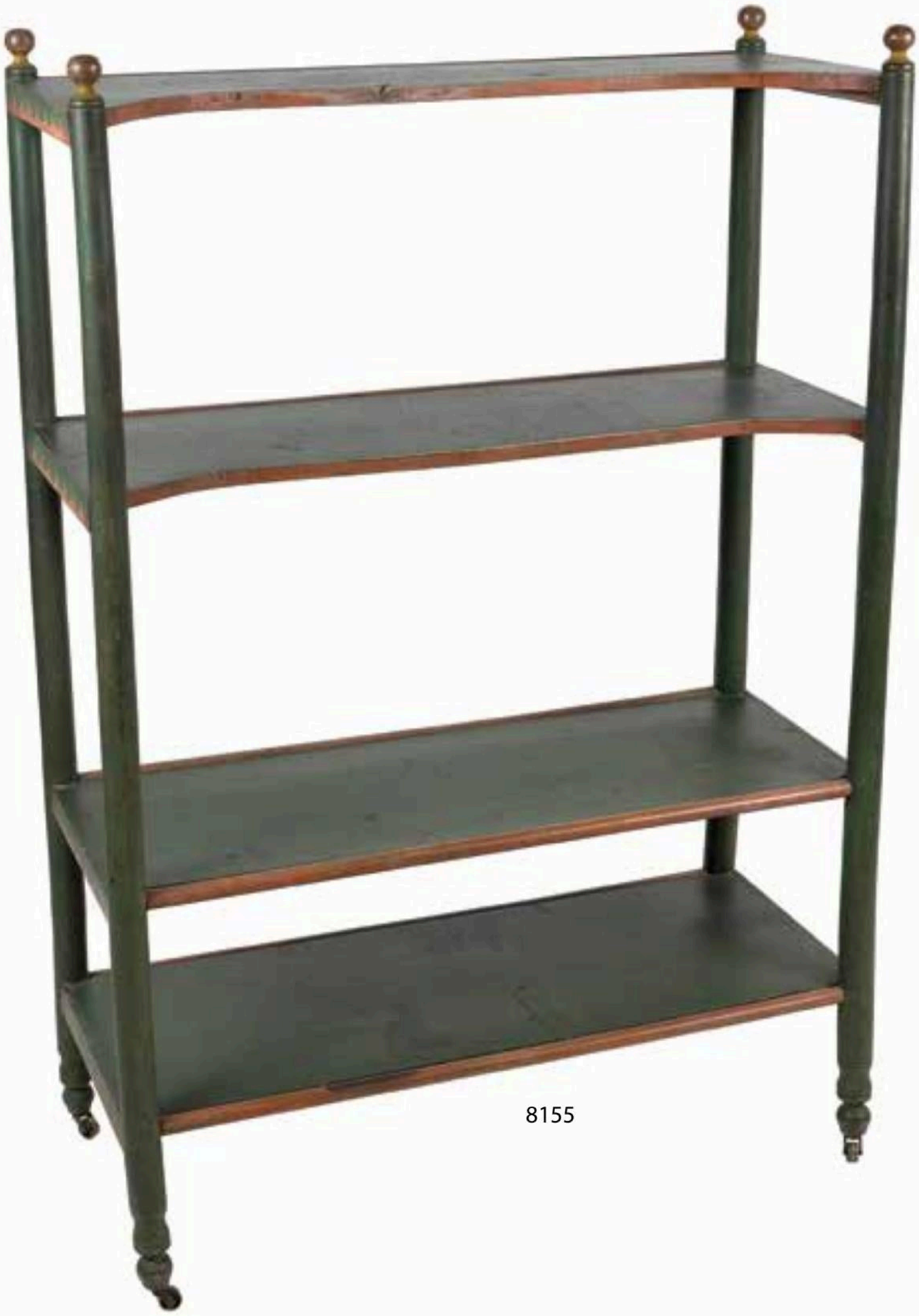
Reference:
***Three New England Watercolor Painters** catalogue by Gail and Norbert H. Savage and Esther Sparks (Chicago: The Art Institute of Chicago, 1974), p. 56, no. 13 and 14.*

Illustrated:
"People Watching in Stonington" by Laura Beach, Antiques and The Arts Weekly, *August 16, 1996, p. 52A.*
"Antiquing in Connecticut en Route to Manchester, New Hampshire" by Lita Solis-Cohen, Maine Antique Digest*, October 1996, p. 32B.*



Virtually nothing is known about J. Evans -- even the artist's gender is a mystery. However, all works attributed to J. Evans are profile portraits such as this pair, painted in watercolor with no visible pencil drawing underneath, and all seem to depict residents around Portsmouth, New Hampshire. The faces of the sitters are consistent throughout Evans's career, with great attention to detail and subtle coloration. Only two signed examples are known.

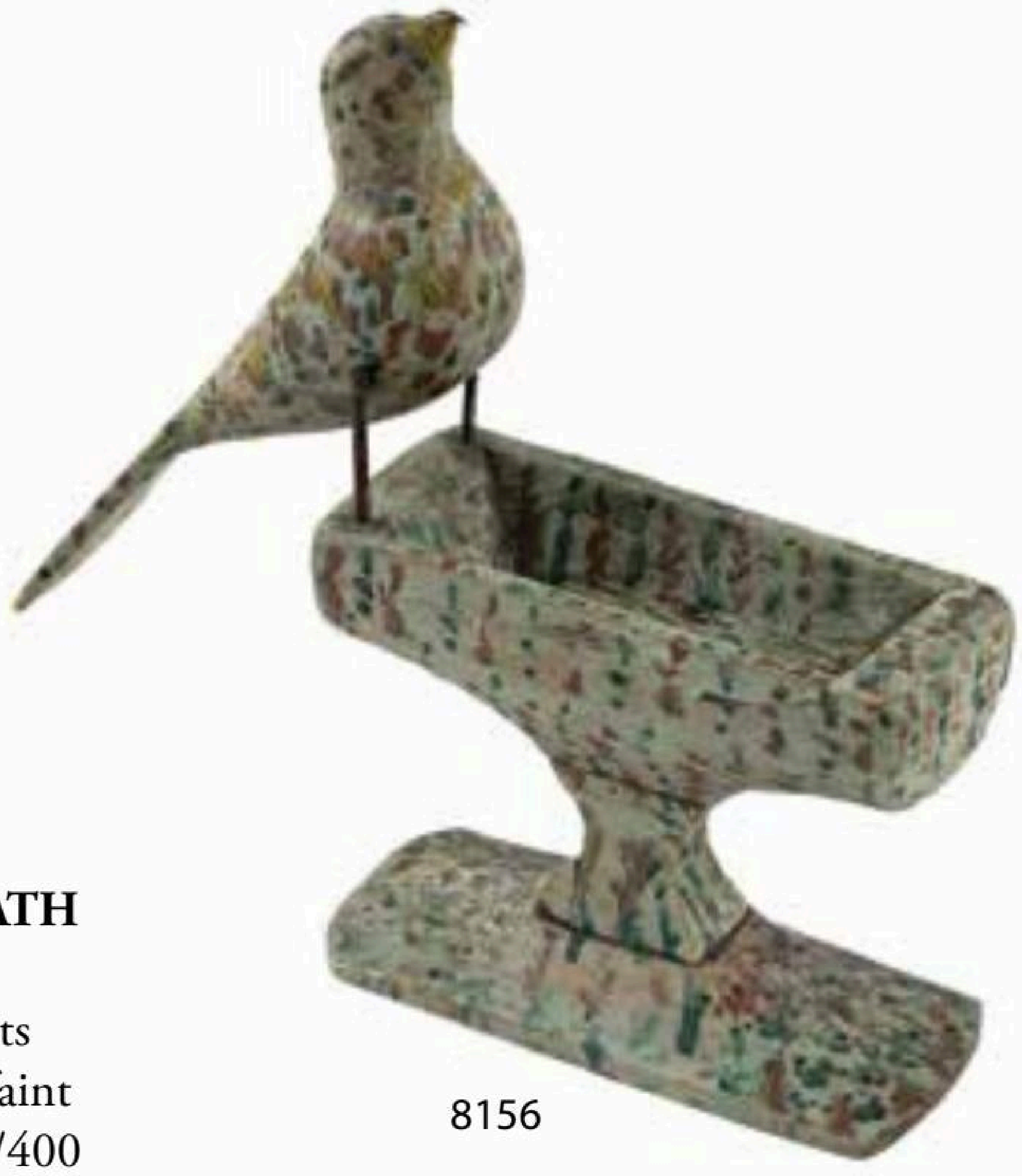
Evans's work has often been confused with that of the far more prolific portraitist Joseph H. Davis. Their early work, from the early 1830s, is strikingly similar.



8155

8155. **CHARMING PAINTED PINE ÉTAGÈRE**
New England, probably Maine, Mid-19th Century
Yellow and orange painted highlights against a green ground. Four shelves supported by vertical uprights with ball finials. Fitted with casters. Height 56". Width 37.625". 2,000/4,000

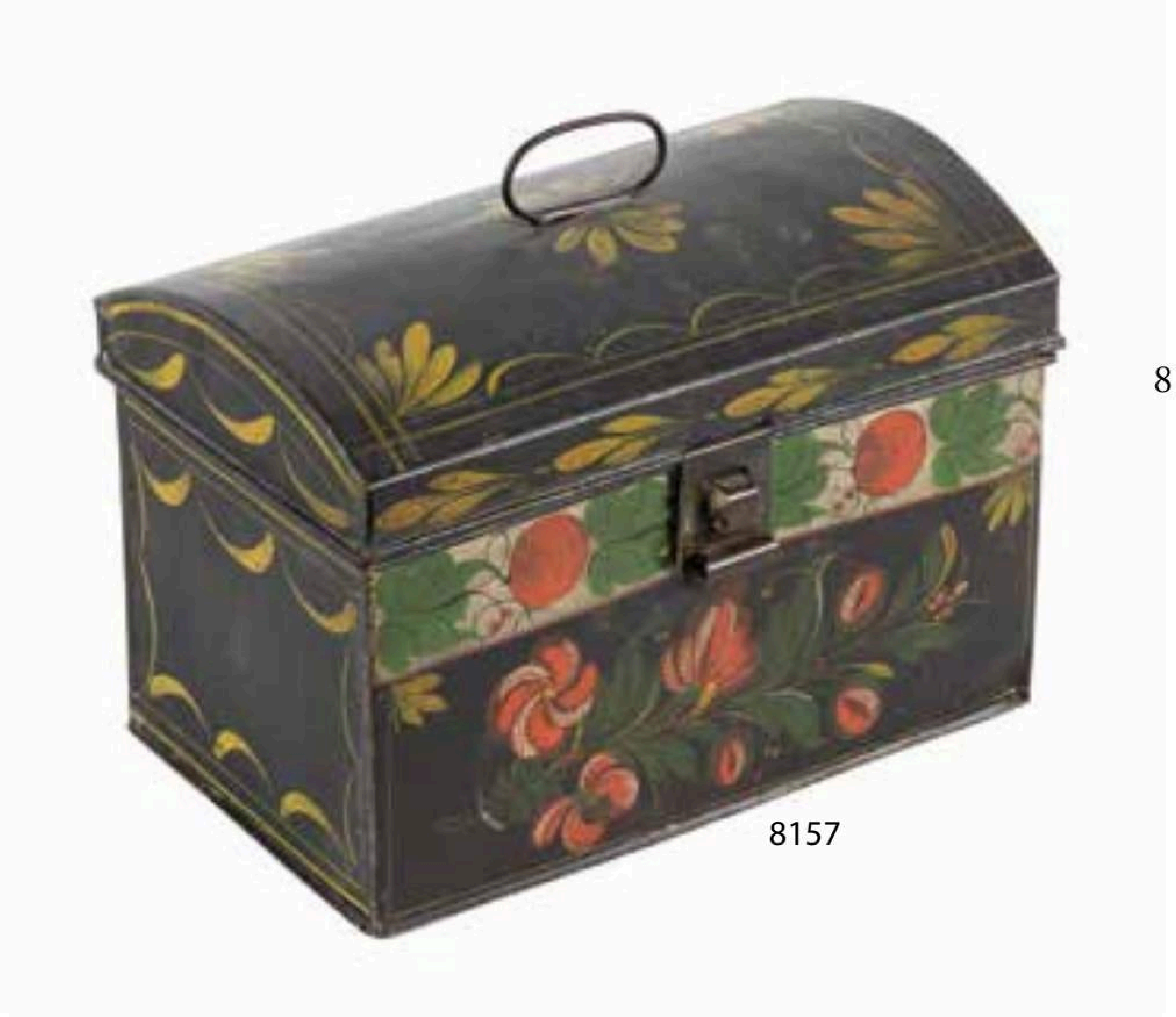
Provenance:
Marguerite Riordan, Stonington, Connecticut, June 1, 1989.



8156

8156. **FOLK ART CARVED AND PAINTED SOFTWOOD BIRD BATH**
Late 19th/Early 20th Century
Nearly life-size songbird with metal legs and a tiny metal worm in its beak perched on a diminutive pedestal basin. Dark green, red and faint yellow speckled paint against a gray-green ground. Height 8". 200/400

Provenance:
Ed Weissman Antiquarian, Portsmouth, New Hampshire, February 14, 1989.

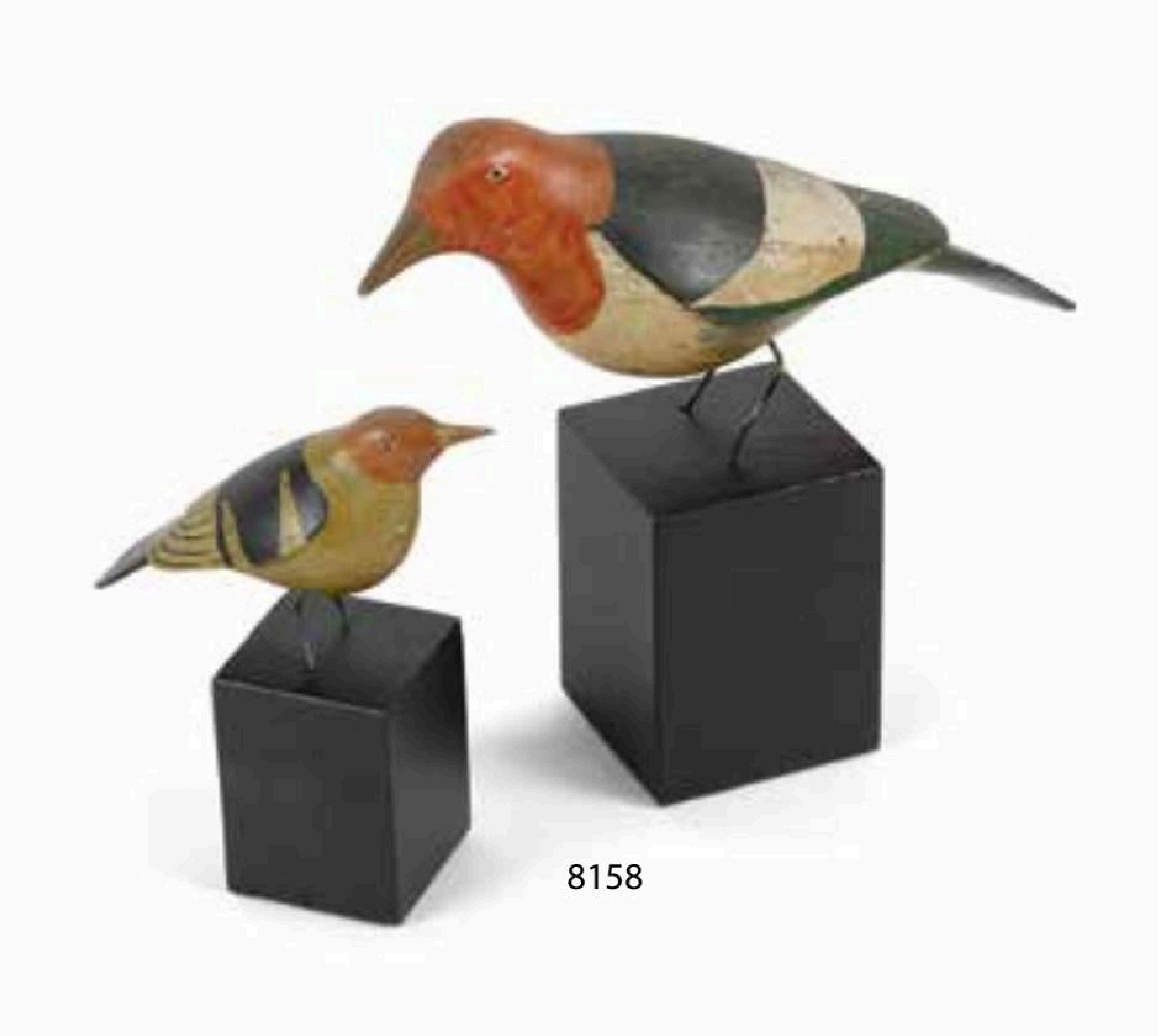

8157

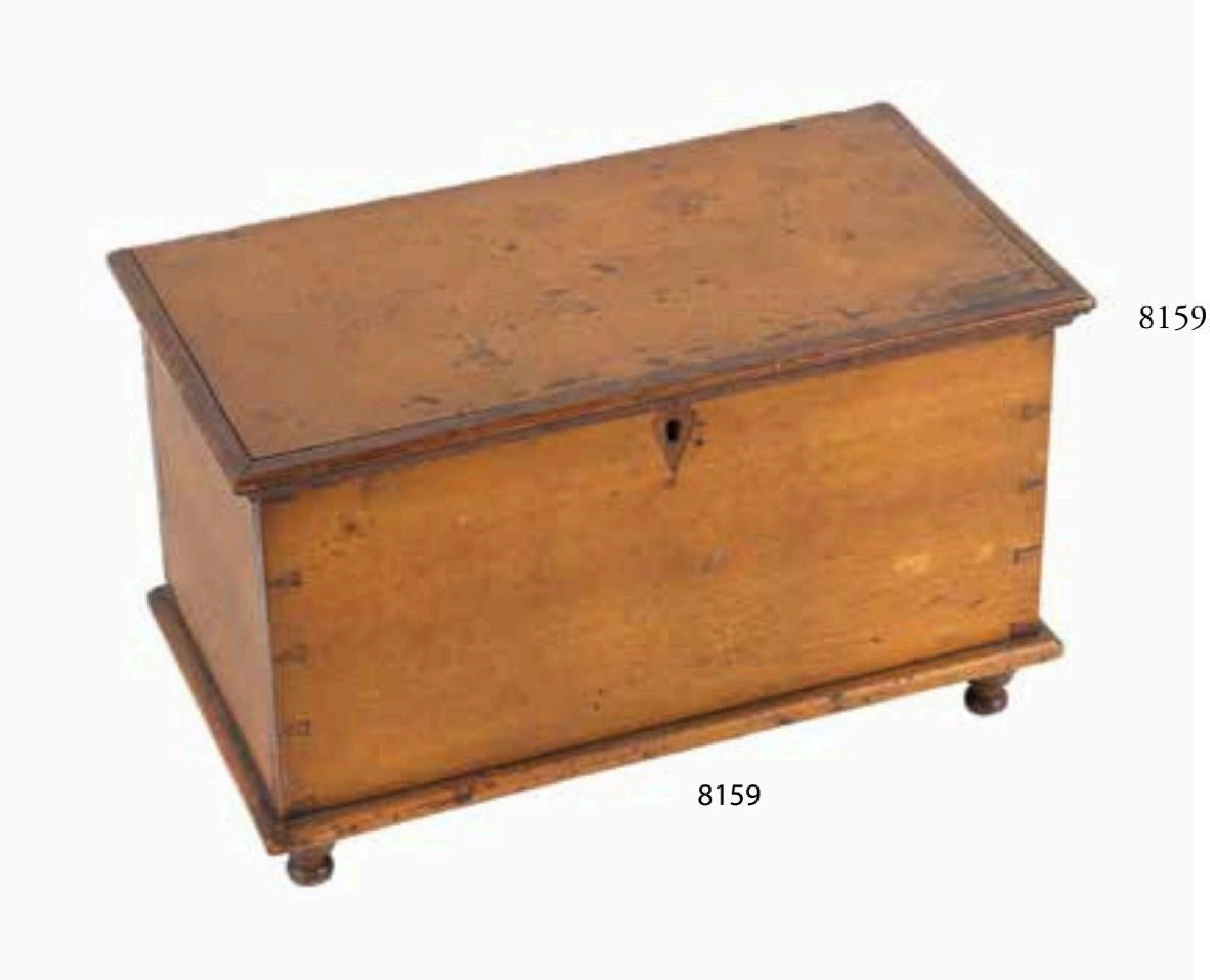
8157. **PAINT-DECORATED TOLEWARE DOCUMENT BOX**
New England, probably Connecticut, Mid-19th Century
Domed hinged lid with bail handle. Top and sides with decoration of stylized flowers, berries, leaves and swags in shades of yellow, red, green and white against a black ground. Height 6.75”. Width 9.25”. Depth 5.5”. 500/1,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, September 1, 1993.

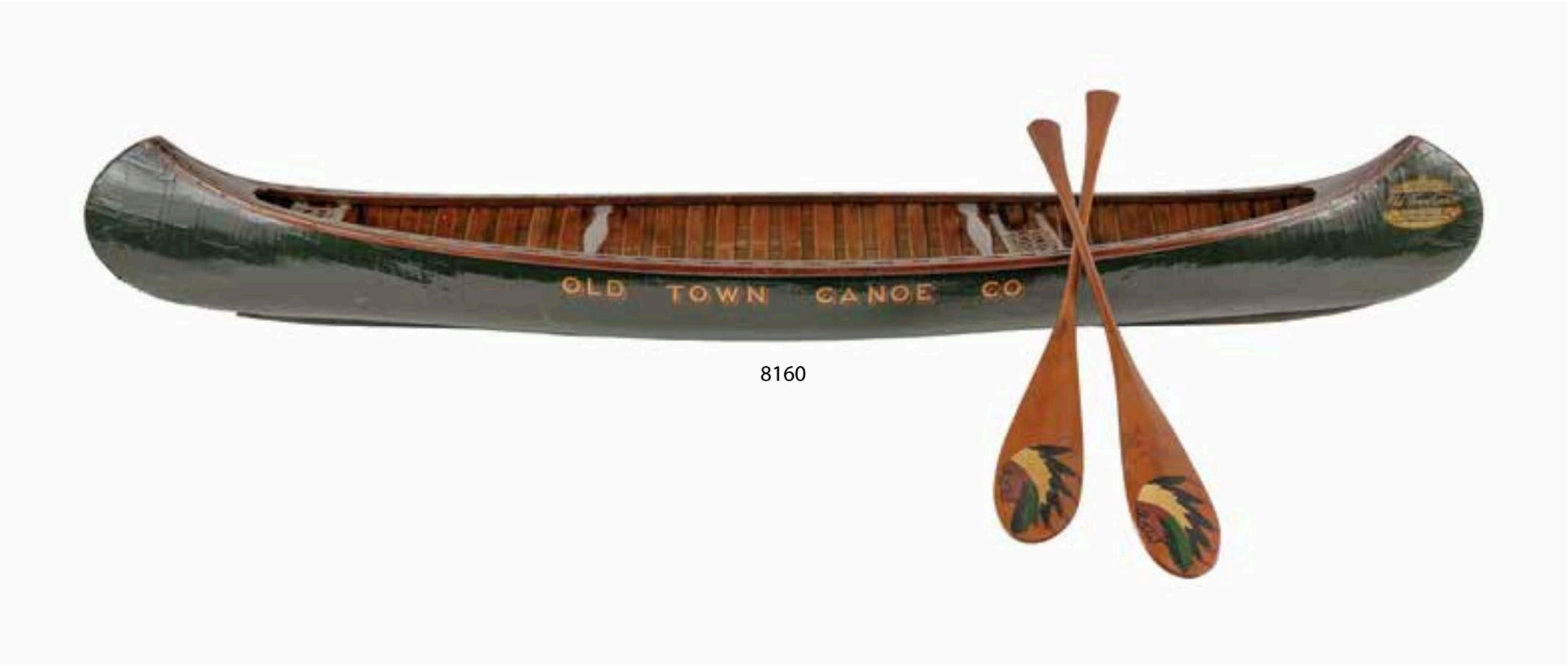
8158. **PAIR OF CARVED AND PAINTED WOODEN SONGBIRDS**
Late 19th Century
Mounted on a rectangular wood block.
800/1,200

Provenance:
Frank and Barbara Pollack, Highland Park, Michigan.


8158


8159

8159. **MINIATURE BLANKET CHEST**
19th Century
Soft wood under crusty mustard yellow paint. Hinged lid with molded edge. Inlaid dark figured wood escutcheon. Visible dovetails. Interior fitted with a lidded till. Molded base. Turned legs. Height 8”. Width 13.75”. Depth 7”.
400/600



8160. RARE OLD TOWN CANOE CO. "SALES SAMPLE" CANOE MODEL

Old Town, Maine, Early 20th Century

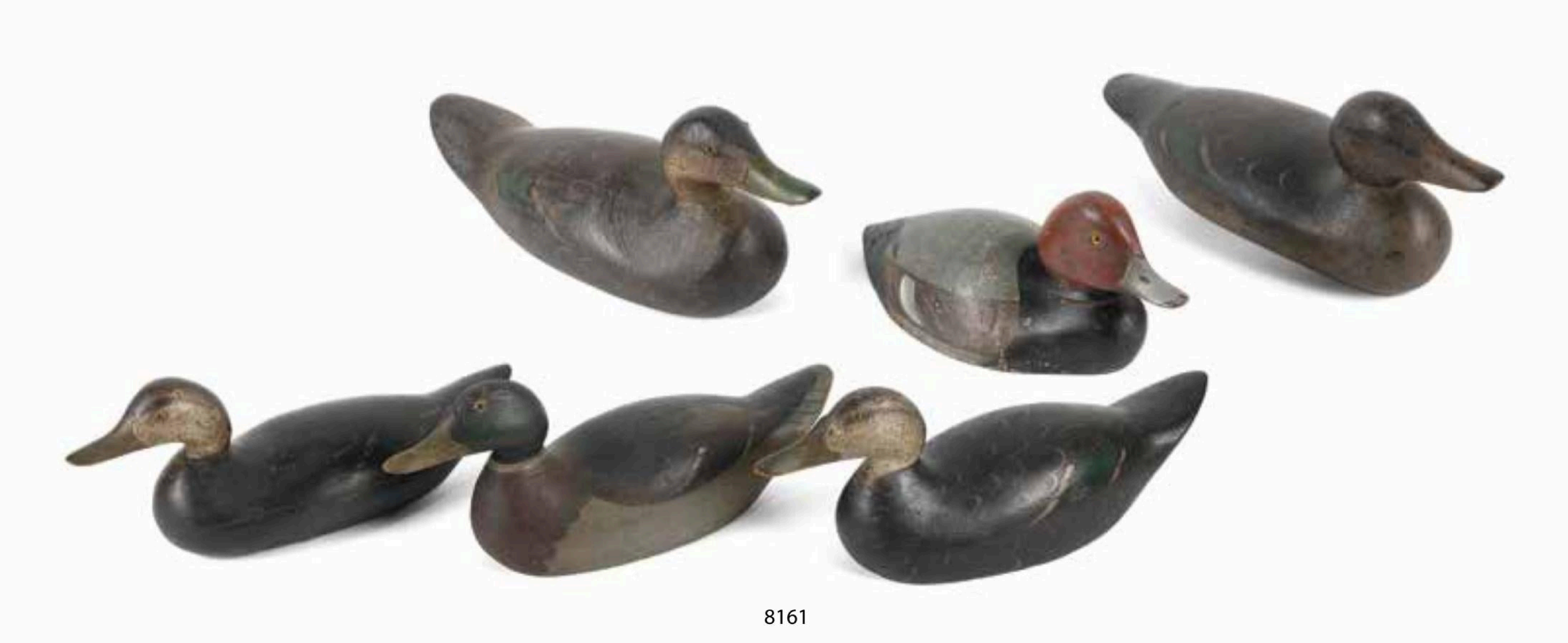
Probably a salesman's sample. Green-painted canvas over wood frame, with original "Old Town Canoe Co" lettering and the Old Town Canoe Co. manufacturing decal on both sides of hull. Complete with thwarts and woven cane bow and stern seats. Includes original "Sales Sample" label and a pair of miniature wooden paddles with painted decoration of the head of a Native American. Length 48".

10,000/15,000

Provenance:
John Rinaldi Nautical Antiques, Kennebunkport, Maine.

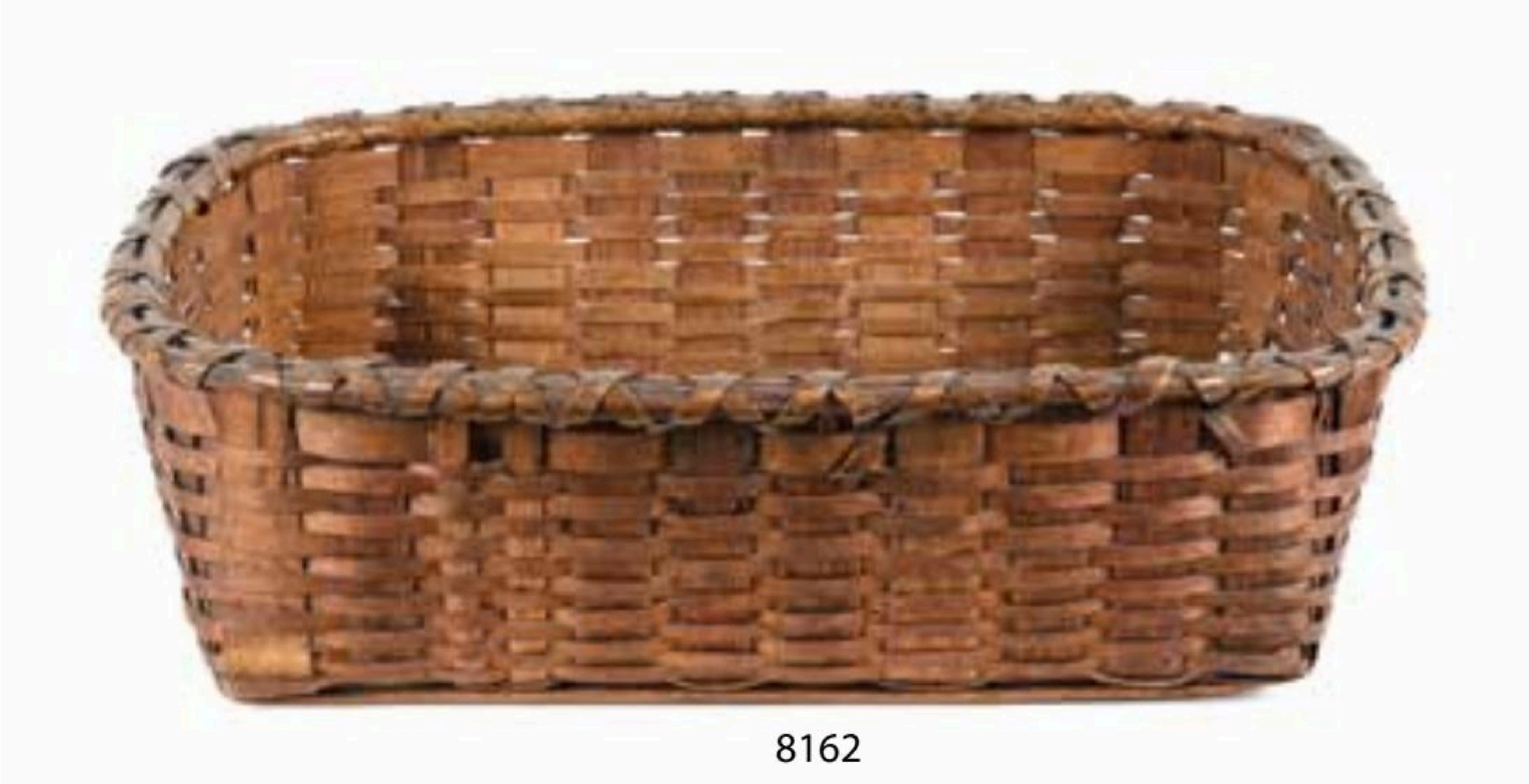
Old Town Canoe Company, incorporated in 1901 and still in business, is perhaps the most well-known American canoe maker.

Company records indicate they built about 110 of these model canoes, which were purportedly distributed as incentives to sporting goods wholesalers who purchased a railroad car full of full-size canoes. The models were exact replicas of the full-size canoes being built at the time and were intended to be used in store windows or displays.


8161

8161. **COLLECTION OF SIX FACTORY DECOYS**
Late 19th/Early 20th Century
Includes a Stevens redhead drake, a Mason premier grade mallard drake, a Mason premier grade black duck, two Mason challenge grade black ducks, and a Mason standard grade mallard with glass eyes. Lengths from 14" to 18".
2,000/3,000

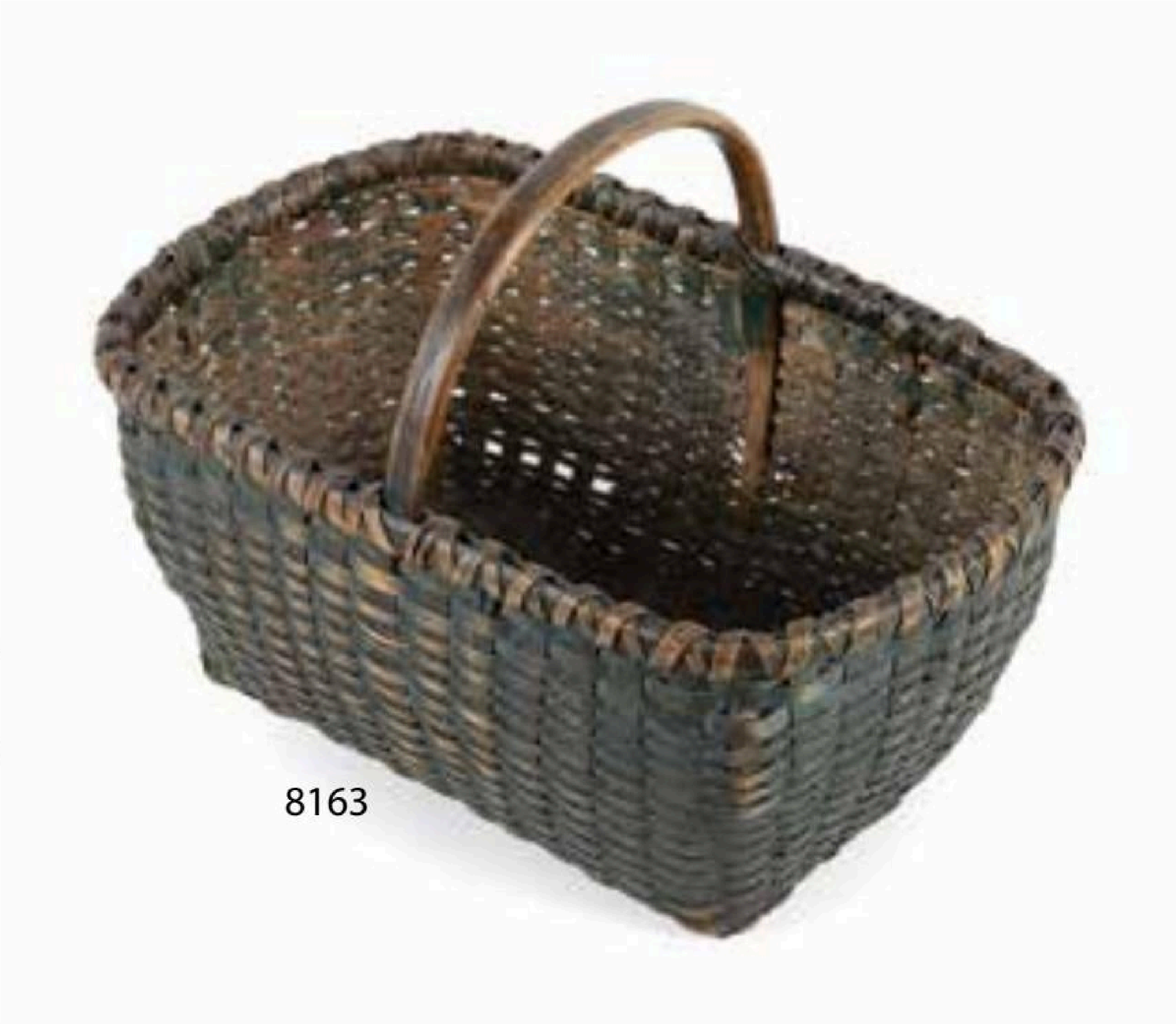
Provenance:
Black Duck Gallery, Westerly, Rhode Island.

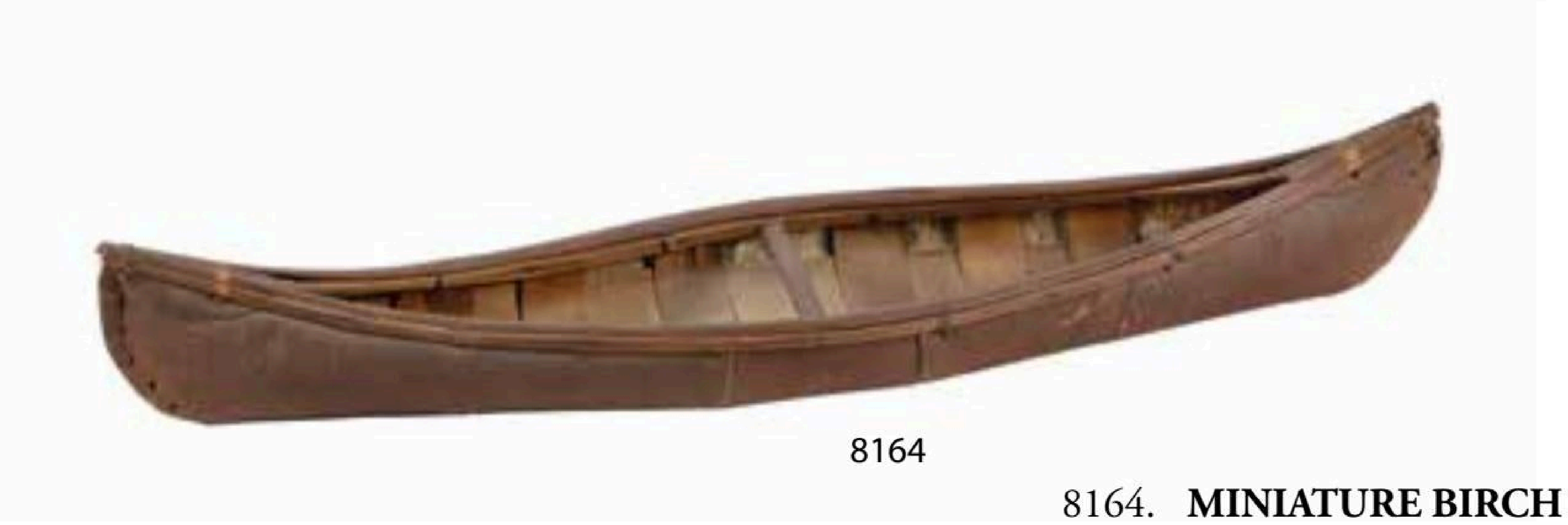

8162

8162. **WOVEN SPLINT TRAY BASKET**
Circa 1850
Probably New England. Integrated handles at ends. X-wrapped rim. Branded "J.W." and other mostly illegible markings on underside. Height 6.75". Length 23". Width 16.5". 300/500

Provenance:
Marguerite Riordan, Stonington, Connecticut, May 28, 1987.

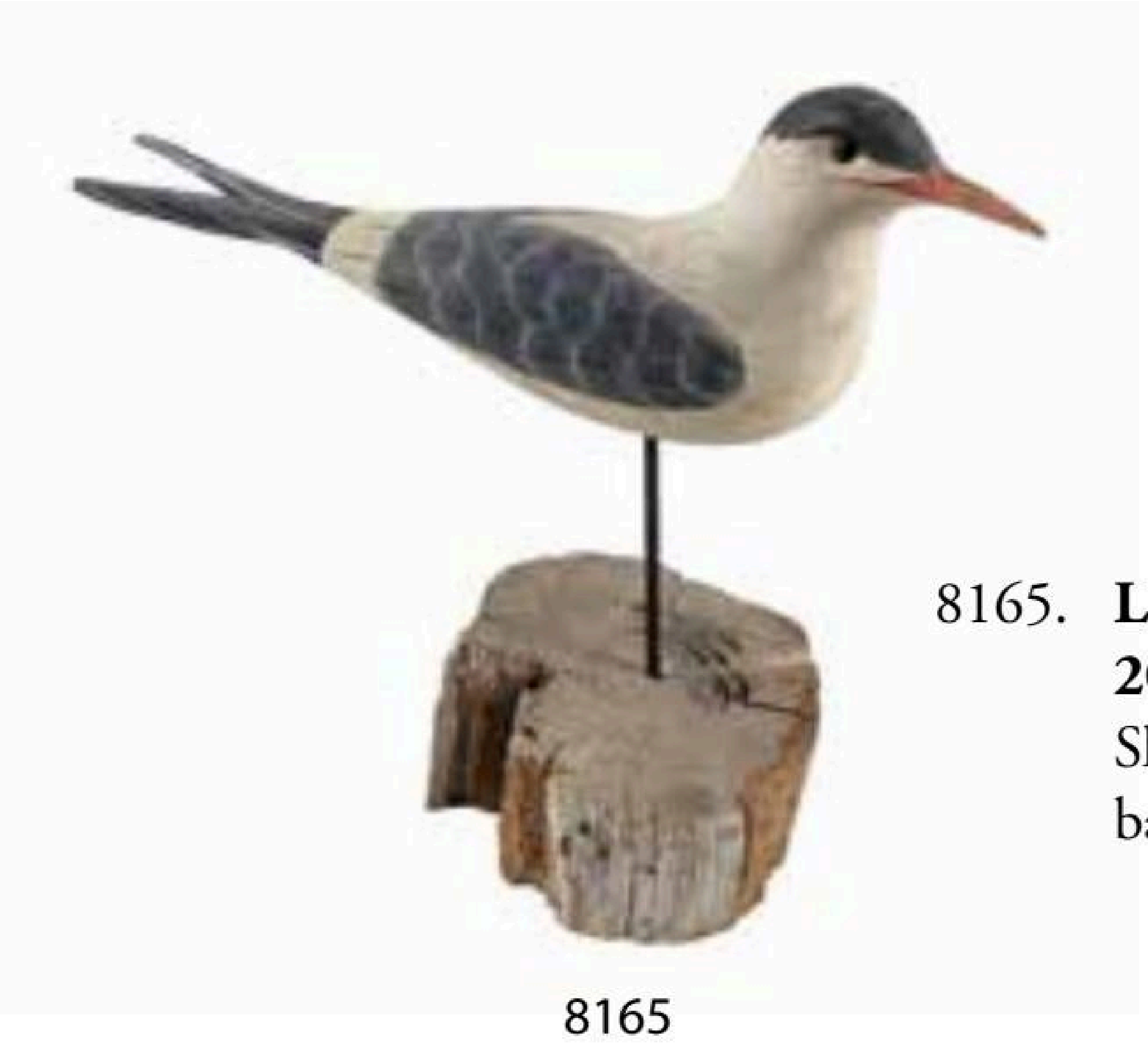
8163. **SPLINTWORK BASKET**
19th Century
Painted dark blue-green. Bentwood handle with long ears. X-wrapped rim. Height to rim 7.25". Length 16". 200/400


8163

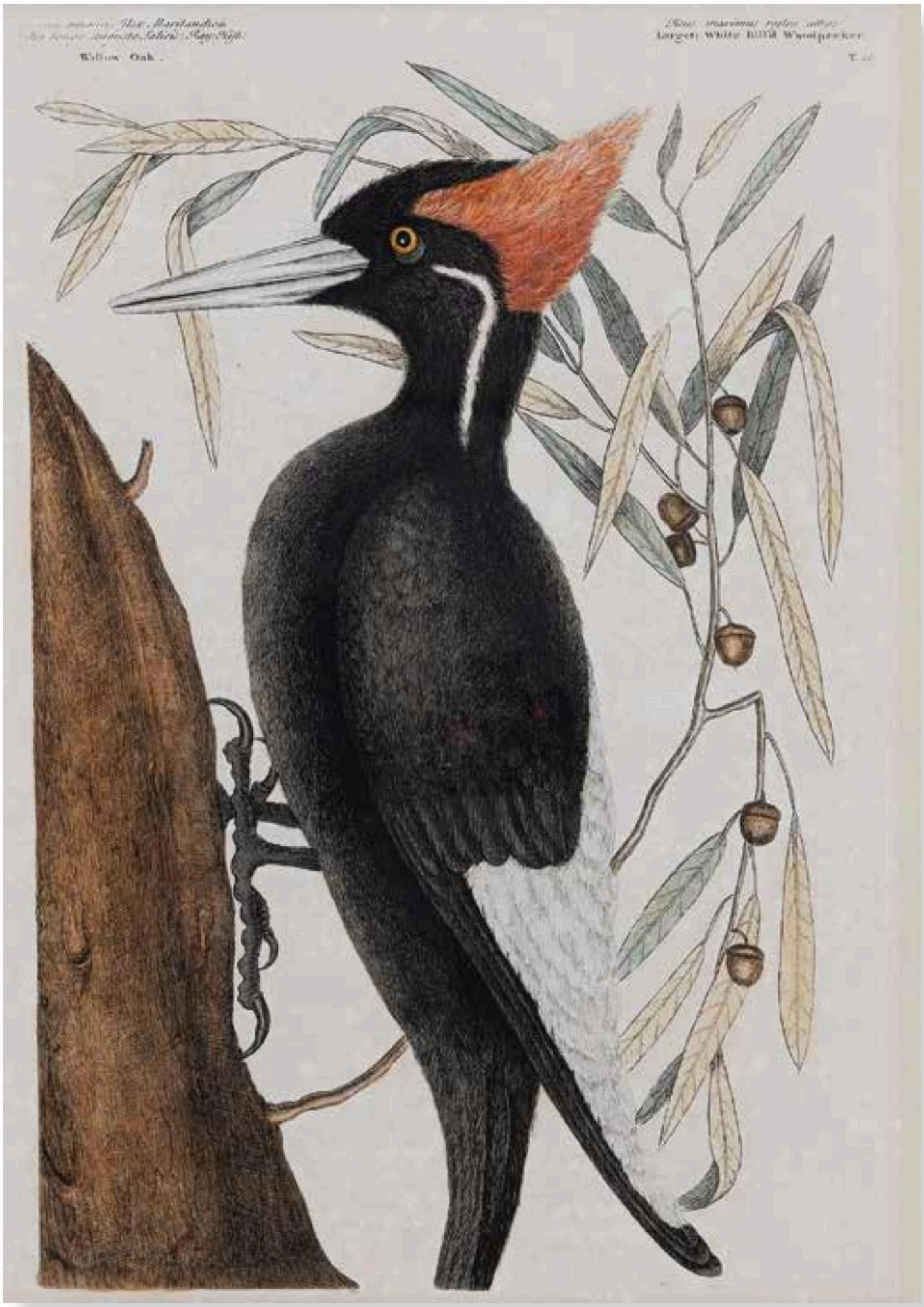

8164

8164. **MINIATURE BIRCH BARK CANOE, PROBABLY PENOBSCOT**
Late 19th/Early 20th Century
Stitched at bow and stern. Bentwood gunwale. Splint interior. Length 18". 200/400

Provenance:
Marguerite Riordan, Stonington, Connecticut, October 24, 2001.

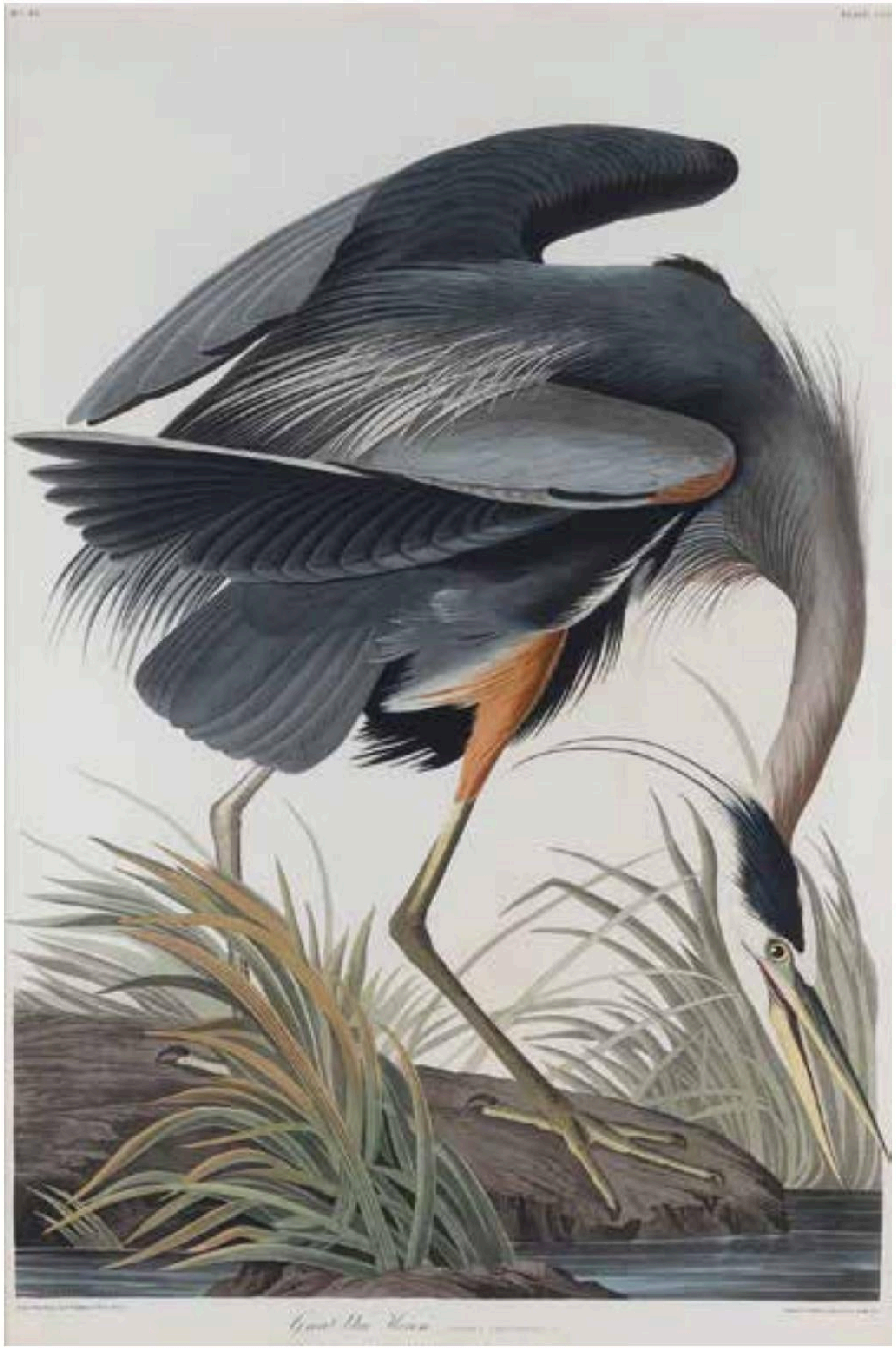

8165

8165. **LIFE-SIZE CARVING OF A COMMON TERN**
20th Century
Showing nice craquelure. Mounted on a driftwood base. Unsigned. Total height 11". 300/500


Willow Oak.
Largest White Bill'd Woodpecker

8166

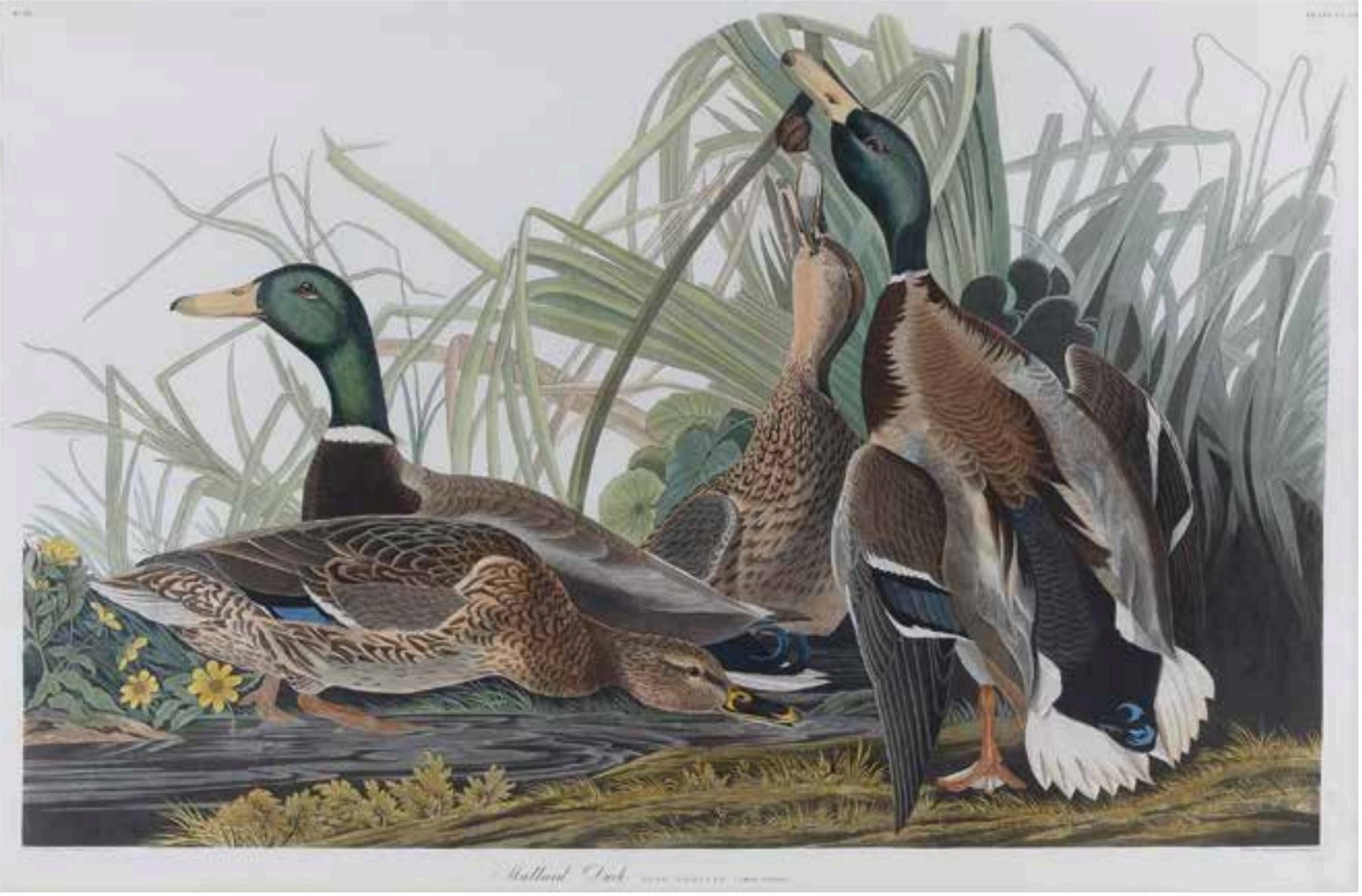
8166. **MARK CATESBY**
England/South Carolina, 1683-1749
“Largest White Bill’d Woodpecker, Willow Oak”, circa 1754. From **The Natural History of Carolina, Florida and The Bahama Islands**, Vol. 1, T. 16. Strasbourg Lily watermark. Hand-colored engraving on paper, 15.25” x 10.5” sight. Framed 26.5” x 21”. 2,000/3,000



8167

8167. **AFTER JOHN JAMES LAFOREST AUDUBON**
New York/France, 1785-1851
“Great Blue Heron”, 1834. Plate CCXI (211) from **Birds of America**. Engraved by Havell, London. J. Whatman Turkey Mill watermark. Hand-colored engraving with aquatint, 37” x 24.25” sight. Framed 49.5” x 36”. 40,000/70,000

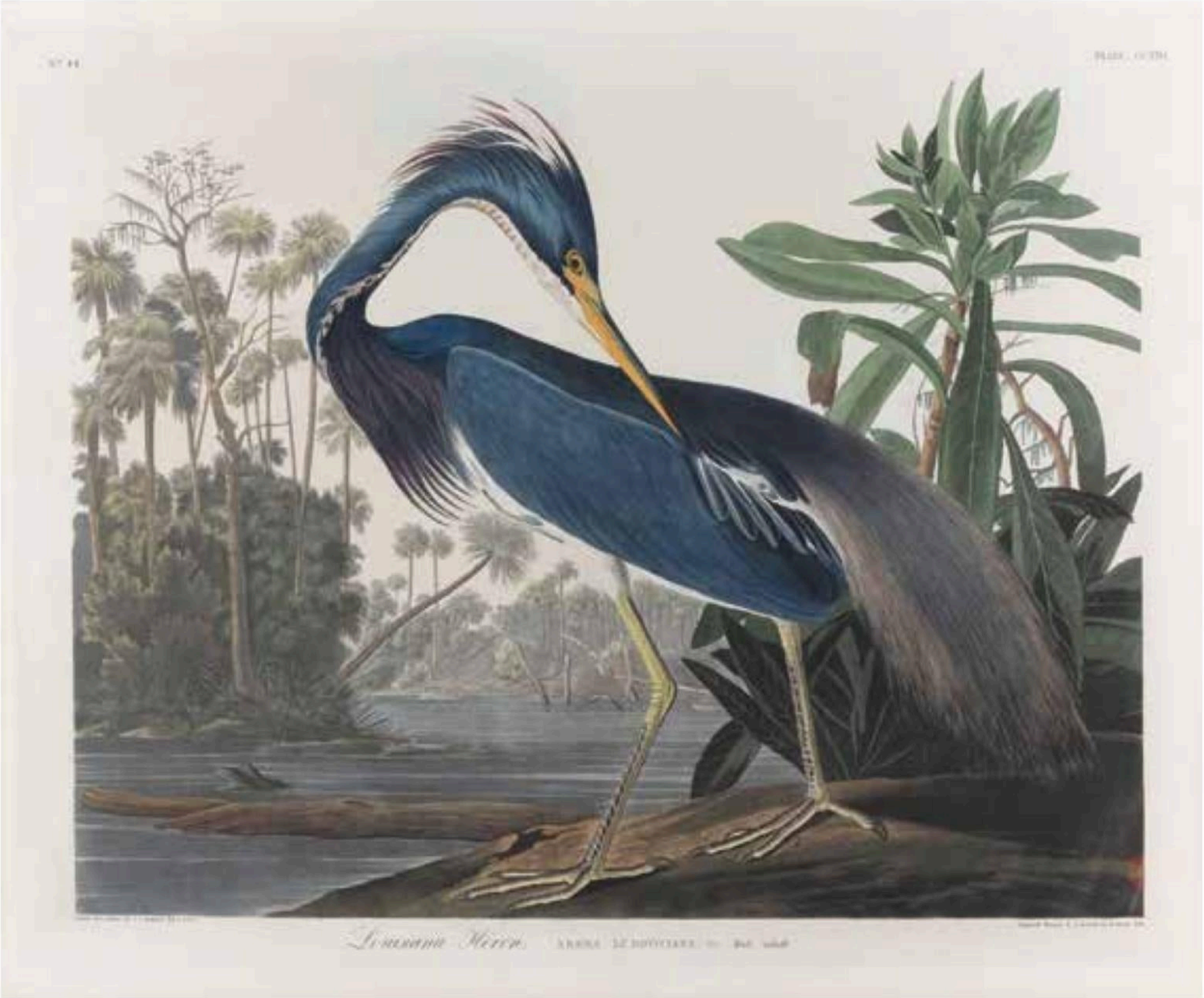
Provenance:
Grace Phillips Johnson, New Castle, Pennsylvania.
Christie's, 1976.
Don Didier, New Orleans.
Glenn C. Couvillion, Santa Barbara, California.
Rob Hicklin, Spartanburg, South Carolina.


Mallard Duck.

8168

8168. **AFTER JOHN JAMES LAFOREST AUDUBON**
New York/France, 1785-1851
“Mallard Duck”. Plate CCXXI (221) from **Birds of America**. Engraved by Havell, London. J. Whatman Turkey Mill watermark. Hand-colored engraving with aquatint, 25.5” x 37” sight. Framed 40” x 51.5”. 20,000/30,000

Provenance:
Grace Phillips Johnson, New Castle, Pennsylvania.
Christie's, 1976.
Don Didier, New Orleans.
Glenn C. Couvillion, Santa Barbara, California.
Rob Hicklin, Spartanburg, South Carolina.



8169

8169. AFTER AFTER JOHN JAMES LAFOREST AUDUBON
New York/France, 1785-1851
“Louisiana Heron”, 1834. Plate CCXVII (217) from **Birds of America**. Engraved by Havell, London. J. Whatman Turkey Mill watermark. Hand-colored engraving with aquatint, sheet 22.25” x 38”. Framed 36.5” x 41.5”. 45,000/65,000

Provenance:
Rob Hicklin, Spartanburg, South Carolina.

8170. **AFTER JOHN JAMES LAFOREST AUDUBON**
New York/France, 1785-1851
"Spotted Sandpiper", 1836. Plate CCCX (310) from **Birds of America**. Engraved by Havell, London. J. Whatman Turkey Mill watermark. Hand-colored engraving with aquatint, sheet 25.25" x 38". Framed 44" x 38". 1,000/1,500

Provenance:
Rob Hicklin, Spartanburg, South Carolina.

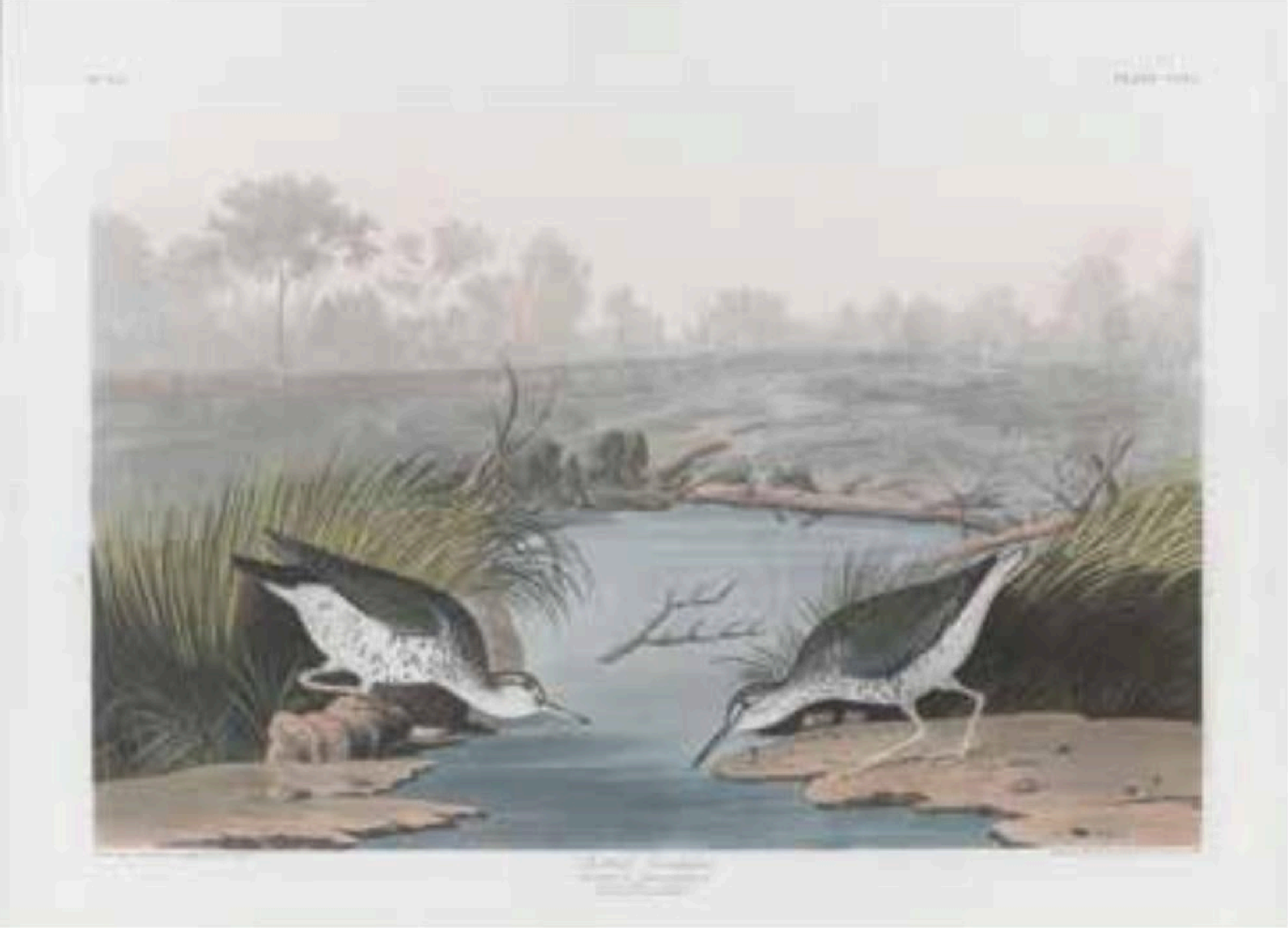
8171. **AFTER JOHN JAMES LAFOREST AUDUBON**
New York/France, 1785-1851
"Rusty Grackle", 1833. Plate CLVII (187) from **Birds of America**. Engraved by Havell, London. J. Whatman Turkey Mill watermark. Hand-colored engraving with aquatint, sheet 38" x 25.5". Framed 45.75" x 39.5". 1,500/2,500

Provenance:
Rob Hicklin, Spartanburg, South Carolina.

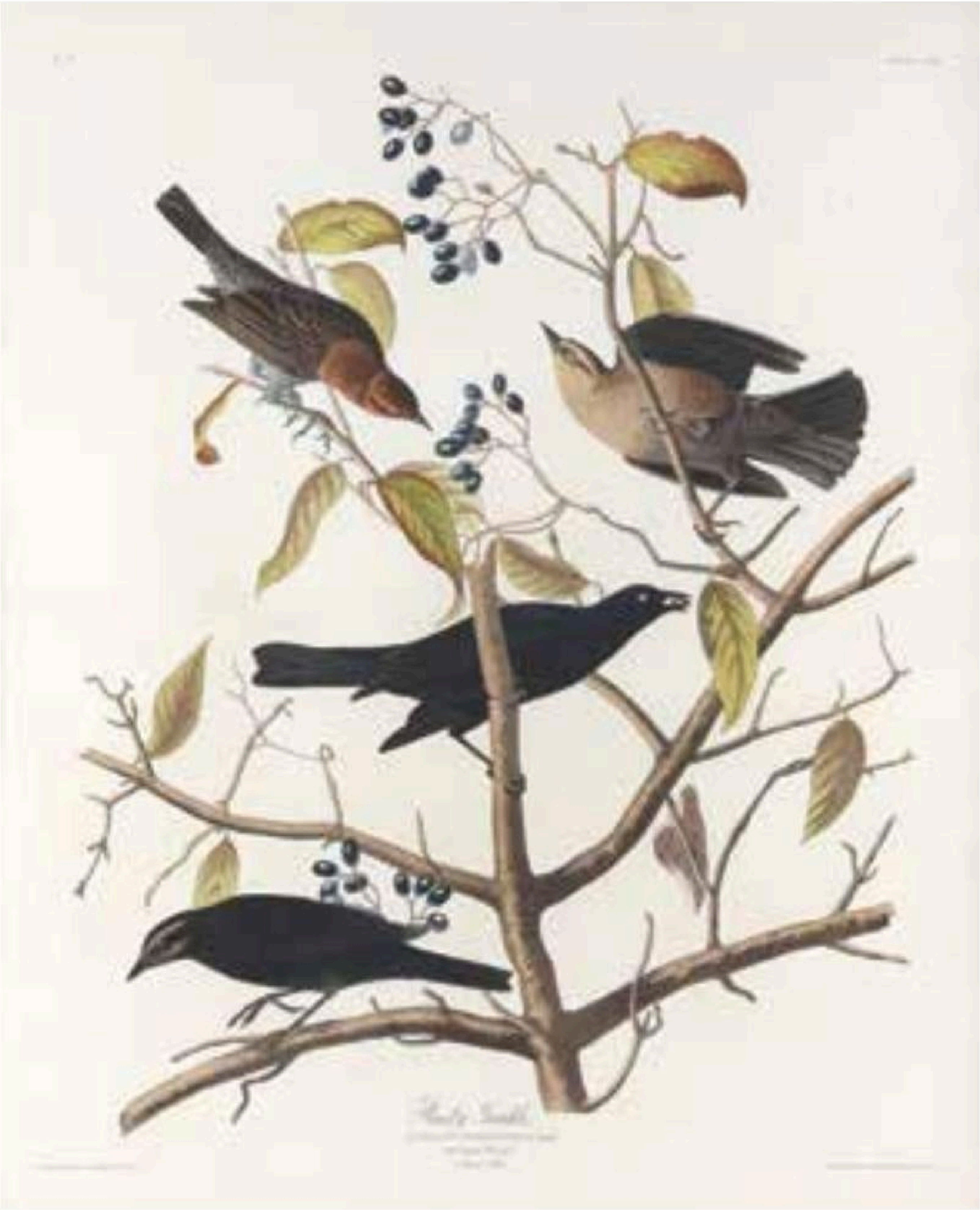
8172. **AFTER JOHN JAMES LAFOREST AUDUBON**
New York/France, 1785-1851
"Selby's Flycatcher". Plate IX (9) from **Birds of America**. Engraved by William Home Lizars, Scotland. Hand-colored etching and engraving, 21.5" x 13.5" sight. Framed 40" x 31". 1,500/2,500

8173. **AFTER JAMES JAMES LAFOREST AUDUBON**
New York/France, 1785-1851
"American Coot", 1835. Plate CCXXXIX (234) from **Birds of America**. Engraved by Havell, London. J. Whatman Turkey Mill watermark. Hand-colored engraving with aquatint, sheet 25.25" x 38". Framed 38" x 44". 1,500/2,500

Provenance:
Rob Hicklin, Spartanburg, South Carolina.



8170



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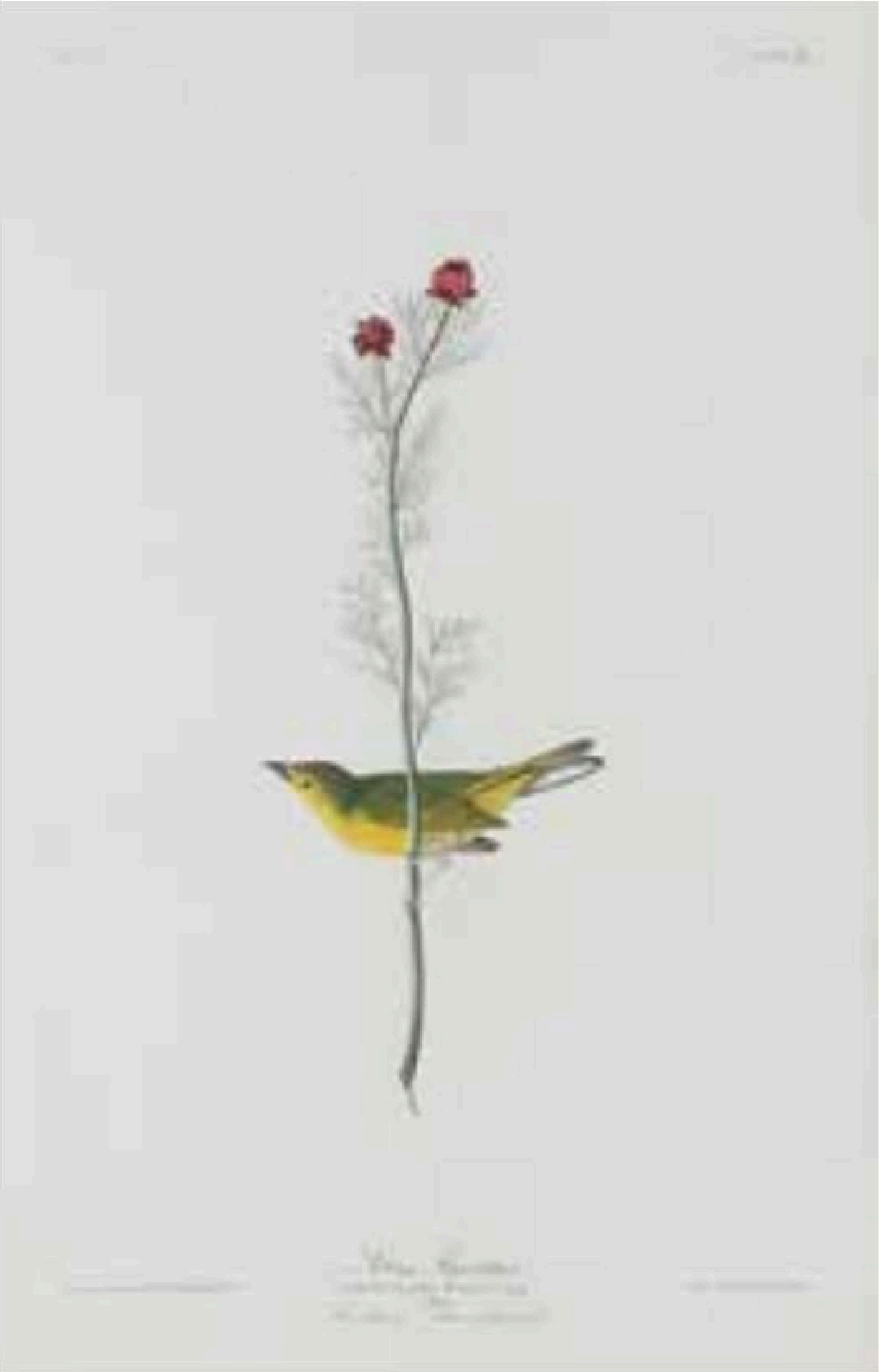

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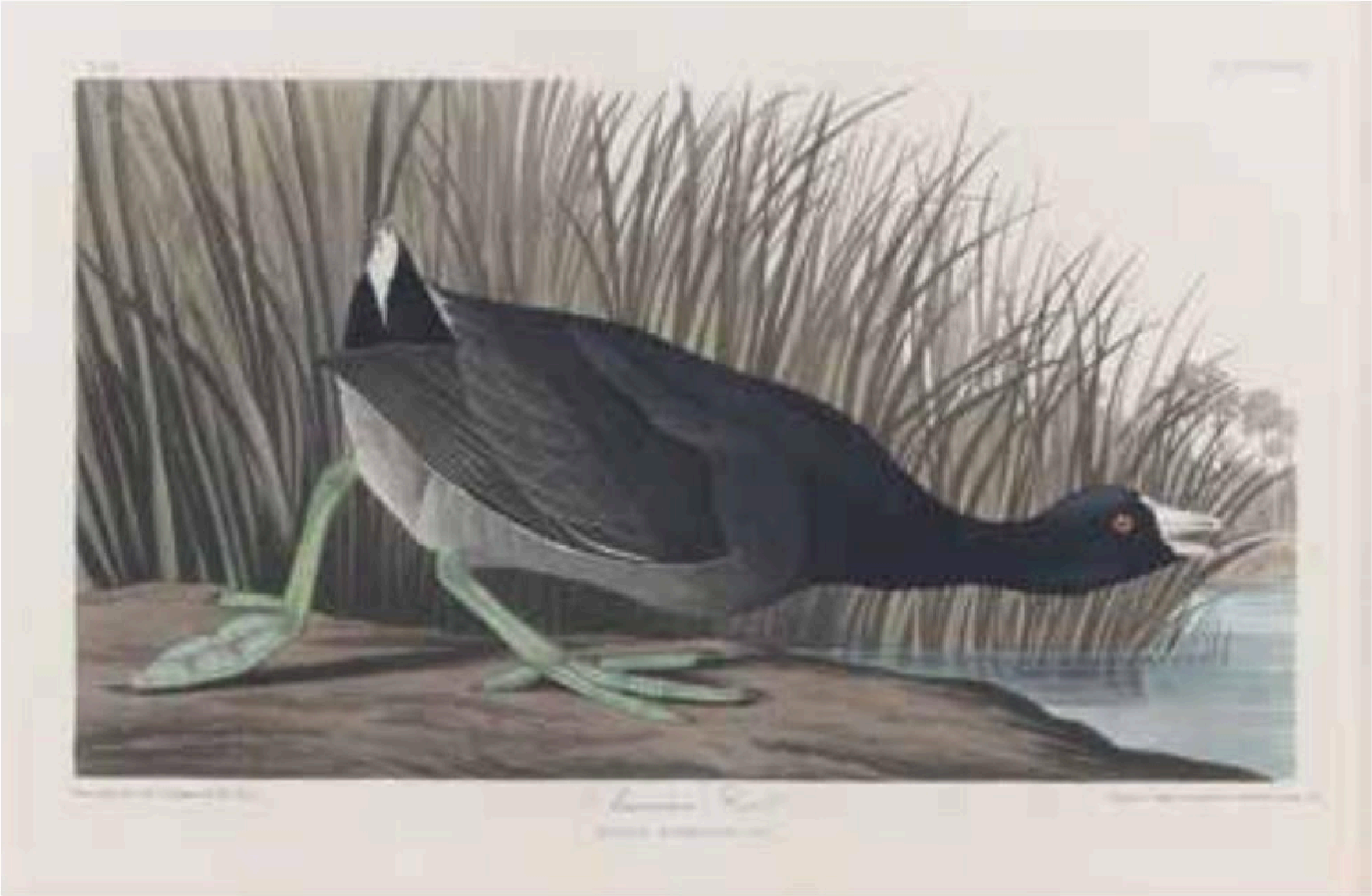
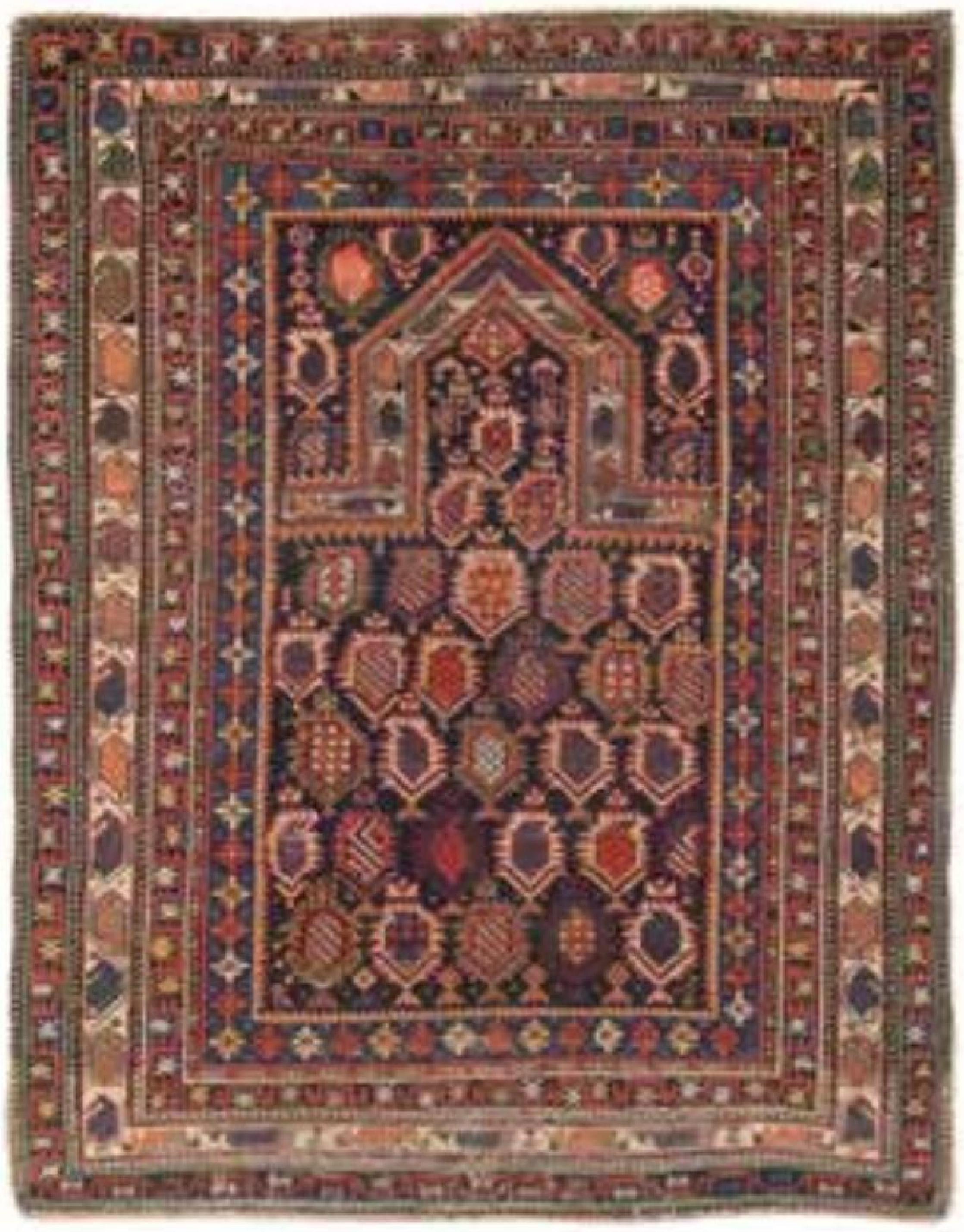


8173



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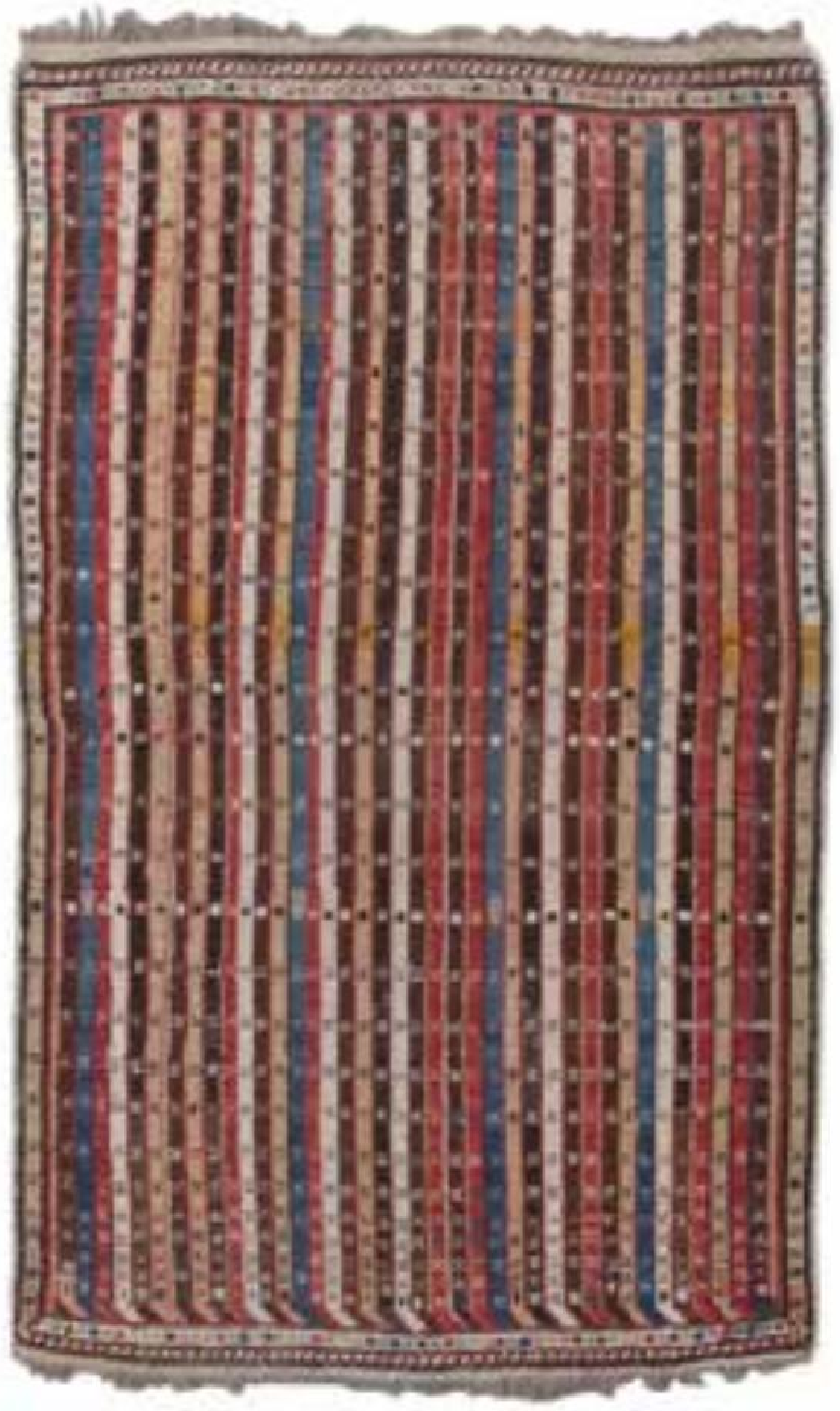

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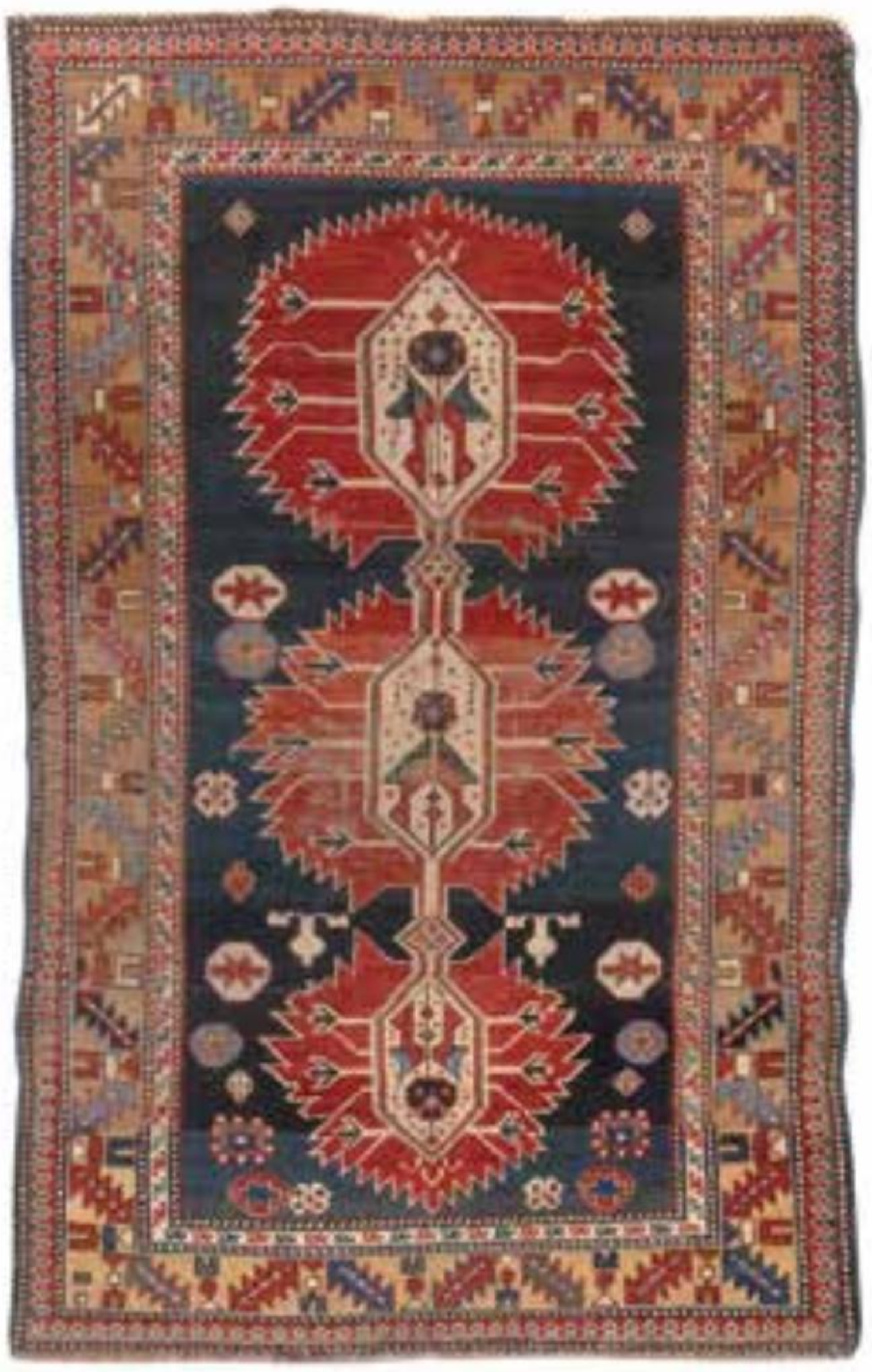


8176

8174. **SHIRVAN PRAYER RUG**
Circa 1900
Navy blue field is filled with colorful boteh. Wedge-shaped mihrab formed by an ivory ribbon. Multiple borders with stylized blossoms, serpentine vines and boteh to echo the field. 3'7" x 4'7". 800/1,200

Provenance:
Maureen Cohn Oriental Rug Gallery, Florida.

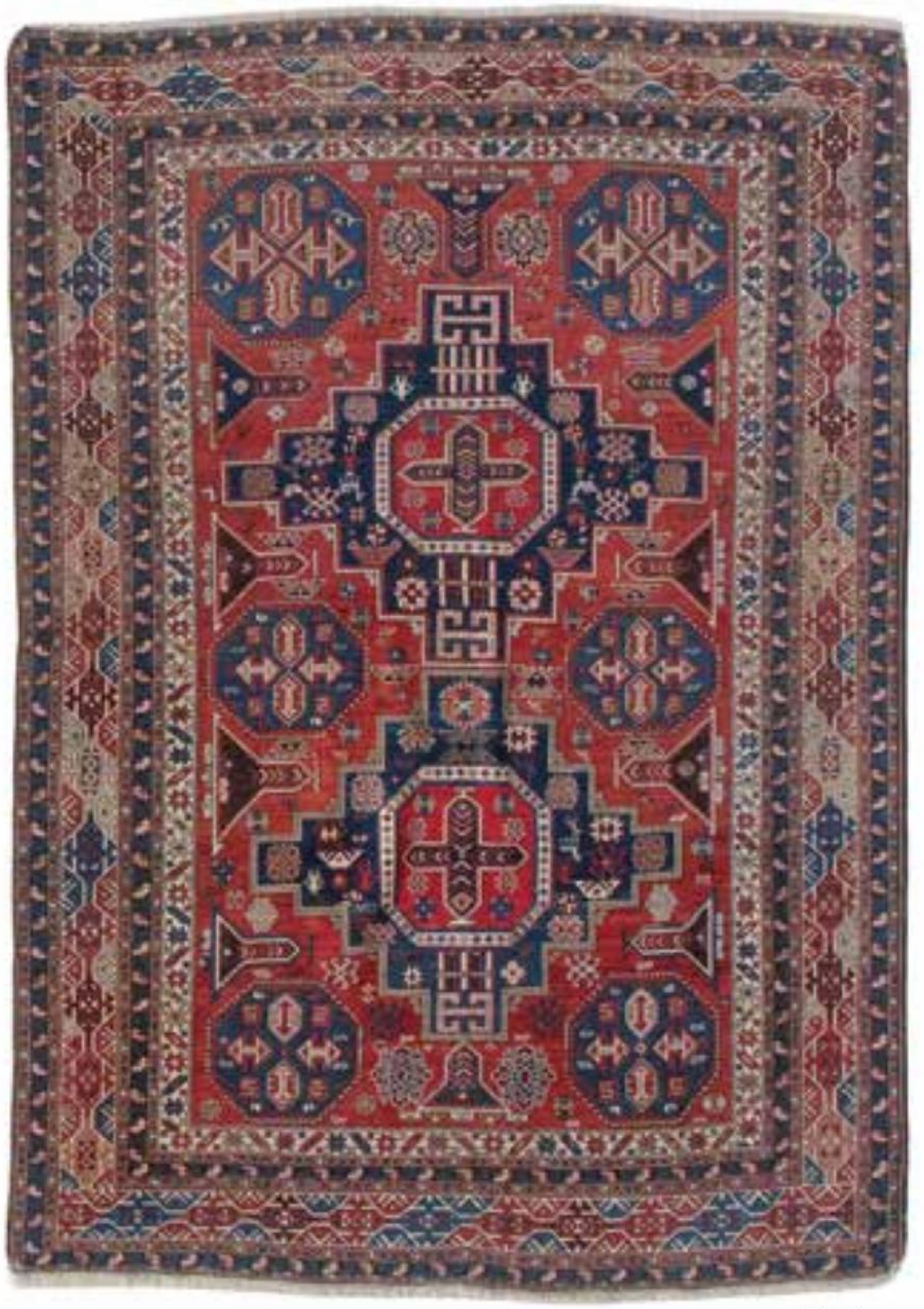
8175. **GENJE RUG**
Late 19th Century
Field composed of multiple narrow chocolate brown, cinnamon red, blue, khaki and ivory stripes. Single narrow abrashed ivory and khaki border. 3'0" x 4'10". 800/1,200

8176. **KARAGASHI RUG**
Late 19th Century
Abrashed navy blue field with three bold dark red medallions linked by a chain of ivory geometric medallions that contain stylized motifs. Several rudimentary blossoms are scattered asymmetrically across the length of the field. Ivory, red, and green guard borders with delicate motifs. Gold main border with wine cups and serrated leaves. 3'2" x 5'1". 2,000/3,000

Provenance:
J. Namnoun, Oriental Rug Gallery, Hartford, Connecticut.

8177. **FINE NORTHWEST PERSIAN BAKHSHAISH CARPET**
Late 19th Century
Red field with several large stylized blossoms orbiting a navy blue geometric medallion containing a gold-colored cruciform floral motif. Abrashed light blue subfield with elements to echo the field and medallion. Gold, red and ivory borders. Possibly a gold guard border was professionally removed. 11'8" x 15'10".
8,000/12,000

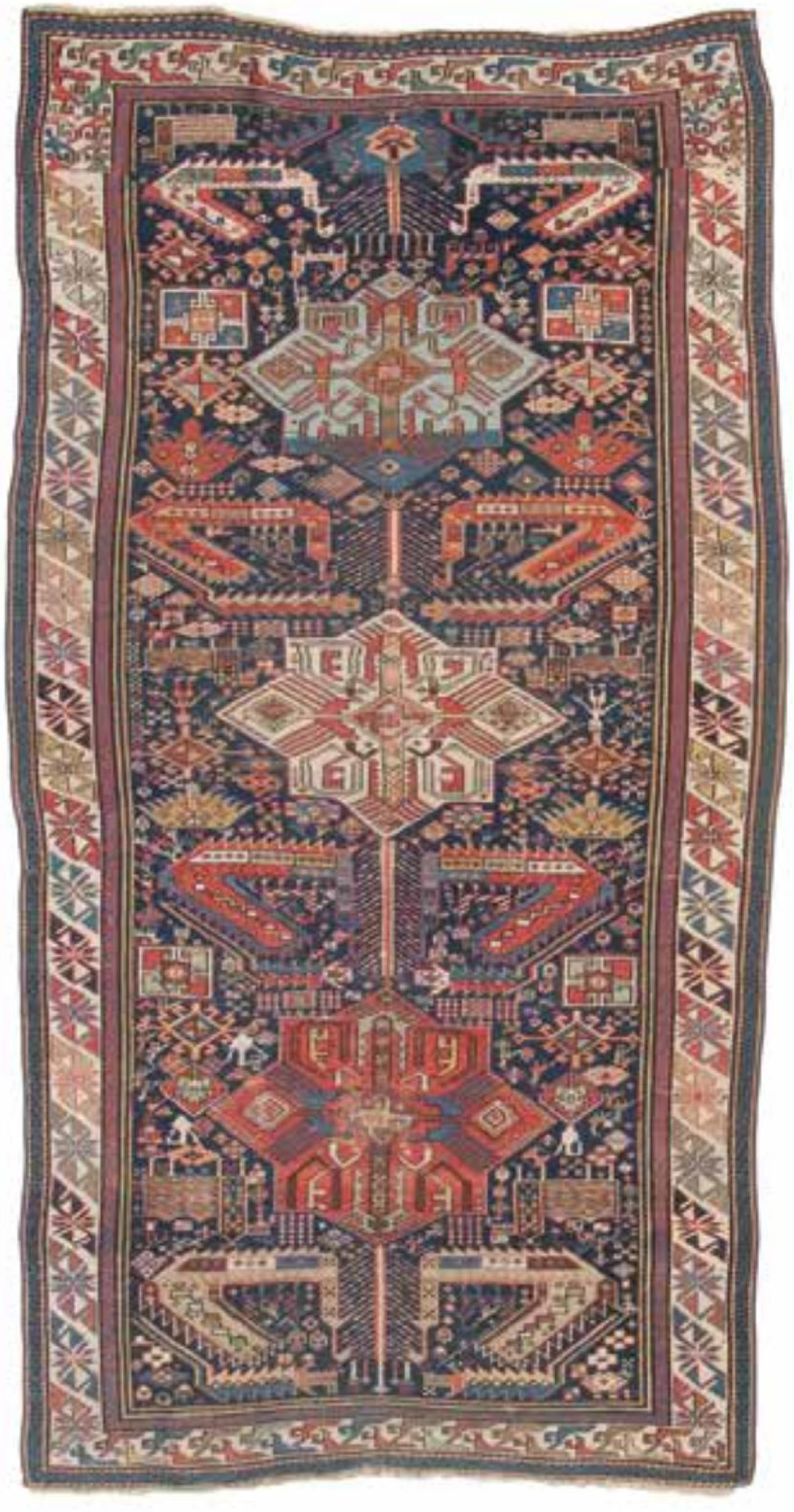
Provenance:
K.J. Tousi, New York.



8178

8178. **SHIRVAN RUG**
First Quarter of the 20th Century
A variety of navy blue, dark brown, red, khaki and ivory geometric medallions, stylized elements and bird and animal figures are arrayed in an orderly fashion throughout a red field. Ivory and dark brown borders contain a repeating serpentine design. 4'7" x 6'4". 2,000/3,000

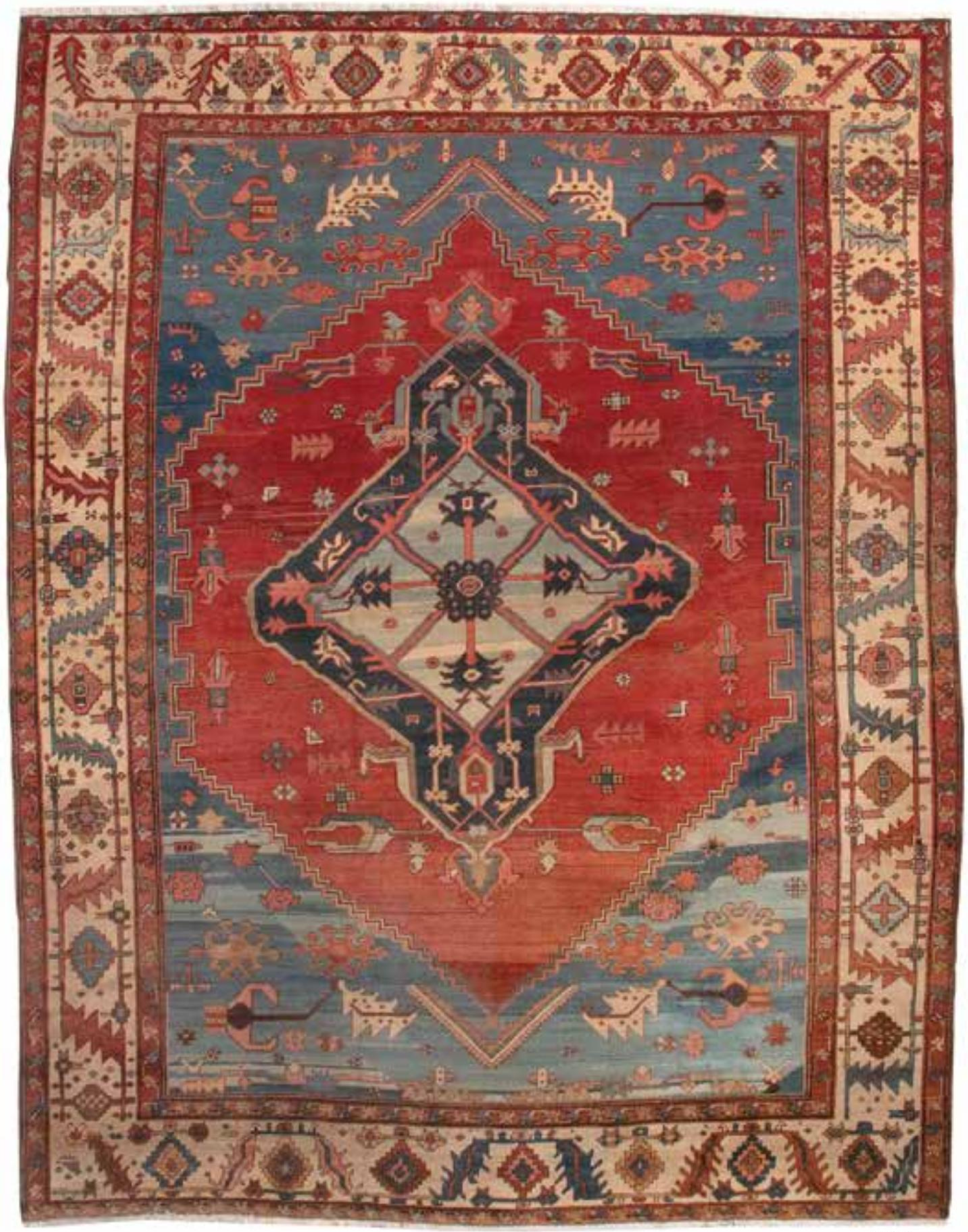
Provenance:
Falasiri Oriental Rug Company, Tampa, Florida.



8179

8179. **SHIRVAN RUG**
Circa 1890
Bold red, ivory and abrashed blue geometric medallions and several colorful peacocks dominate the navy blue field, which is saturated with geometric elements, stylized blossoms and subtle animal and human figures. Red, blue, and charcoal guard borders. Ivory main border. 4'4" x 8'2". 1,500/2,500

Provenance:
K.J. Tousi, New York, New York.



8180

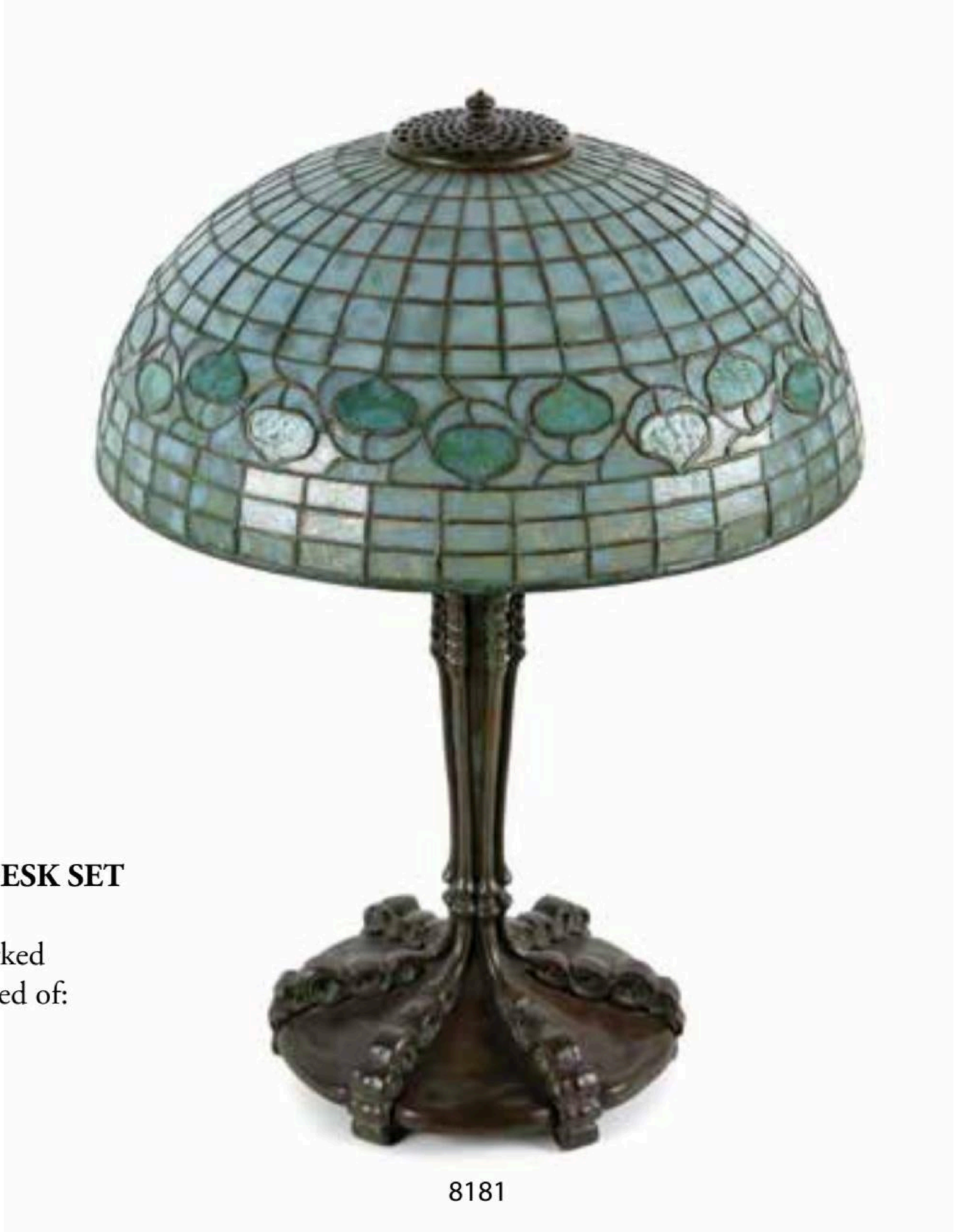
8180. **NORTHWEST PERSIAN BAKHSHAISH VILLAGE CARPET**
Circa 1880
Geometric navy blue and abrashed light blue central medallion contains a red stylized cruciform design. Abrashed red field and abrashed blue subfield with a sparse array of simple stylized elements. Dark red and brown guard borders and the broad ivory main border with vines, blossoms and serrated leaves. 9'3" x 11'9".
5,000/10,000

8181. **TIFFANY STUDIOS "ACORN" LEADED GLASS AND PATINATED BRONZE TABLE LAMP**

New York, Circa 1900

Shade in typical pattern in blue-green glass. Marked "Tiffany Studios New York 1435". Unusual base with stalks of furled leaves. Marked on underside "Tiffany Studios New York 5030". Height 23". Shade diameter 16". 5,000/10,000

Provenance:
Crissy Galleries, Sarasota, Florida.



8181

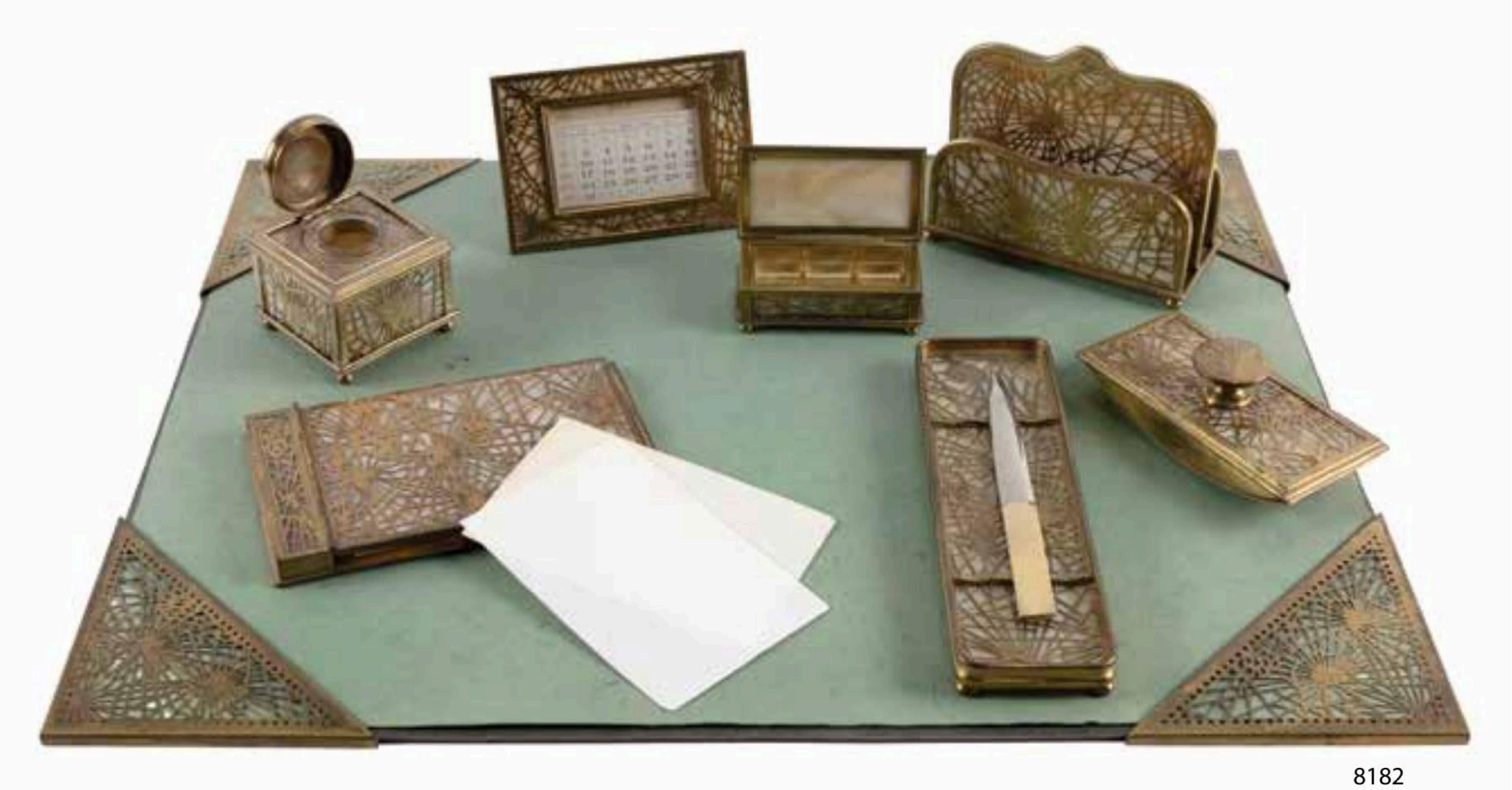
8182. TIFFANY STUDIOS “PINE NEEDLE” EIGHT-PIECE DESK SET

New York, Circa 1910-1920

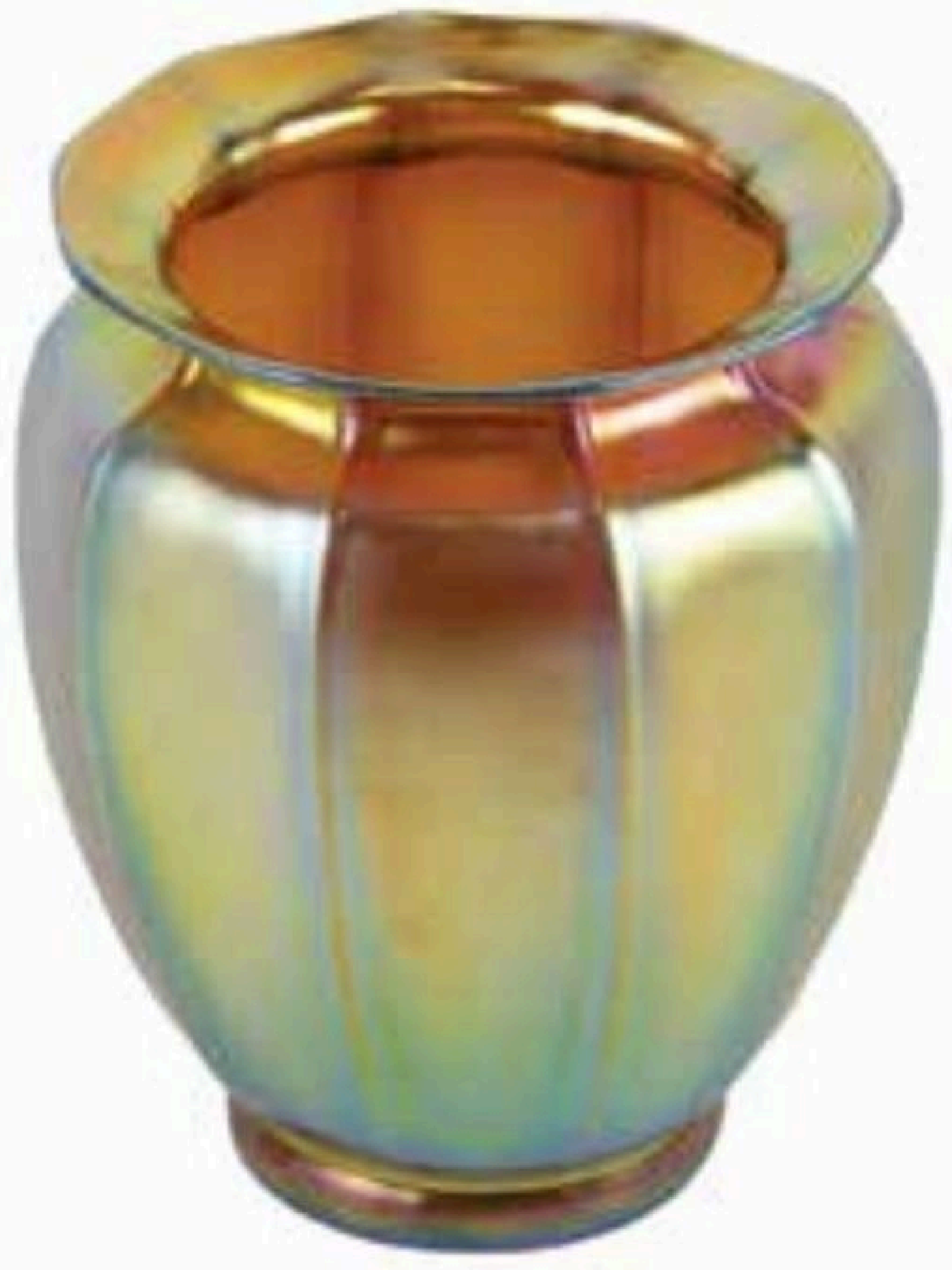
Bronze over caramel slag glass. Each piece numbered and marked “Tiffany Studios New York” unless otherwise noted. Comprised of:

- Letter holder, numbered 1019
- Memo pad, apparently unmarked
- Stamp box, numbered 801
- Pen tray, numbered 1004
- Perpetual calendar with inserts, numbered 941
- Inkwell with clear glass liner, numbered 845
- Rocker blotter, numbered 995
- Blotter pad with corners, numbered 997

Together with a coordinating Solingen letter opener.
Heights to 5.25”. Lengths to 9.5”. Blotter pad 19” x 24.5”. 2,500/3,500



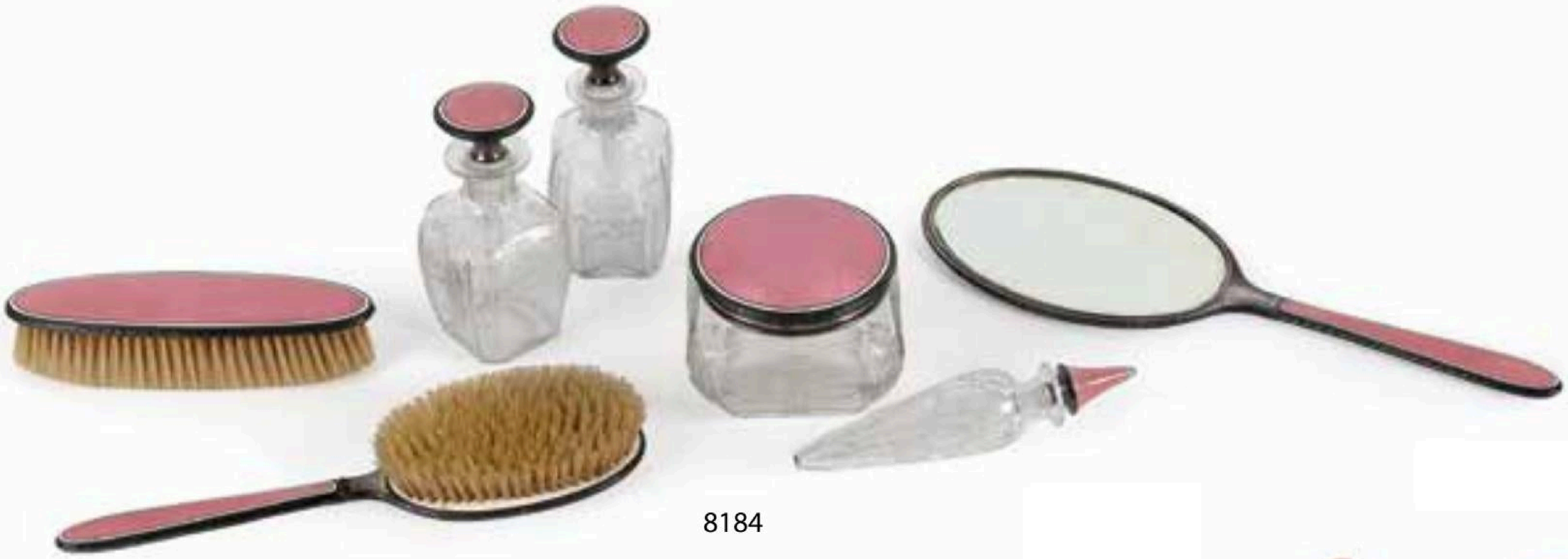
8182



8183

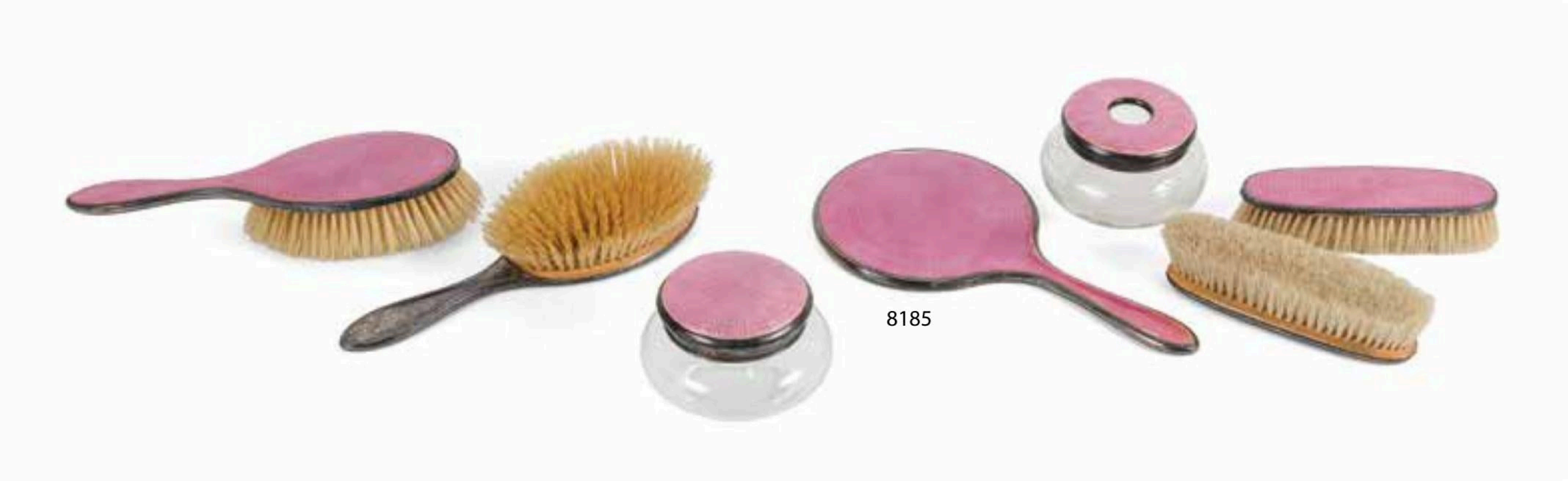
8183. **STEUBEN AURENE GLASS VASE**
New York, 20th Century
Unmarked. Height 5”. 300/500

Provenance:
Apple and Carpenter Gallery
of Fine Art, Sarasota, Florida.



8184

8184. **SILVER AND PINK GUILLOCHE ENAMEL TEN-PIECE VANITY SET**
Late 19th/Early 20th Century
Enamel with decoration of floral bouquets and swags. Glass with etched floral decoration. Unmarked. Consists of:
1 hand mirror
2 cologne bottles
1 scent bottle
1 clothes brush
1 hair brush
1 shoe horn
1 nail file
1 button hook
1 powder jar
Lengths to 13.25”. 350/500

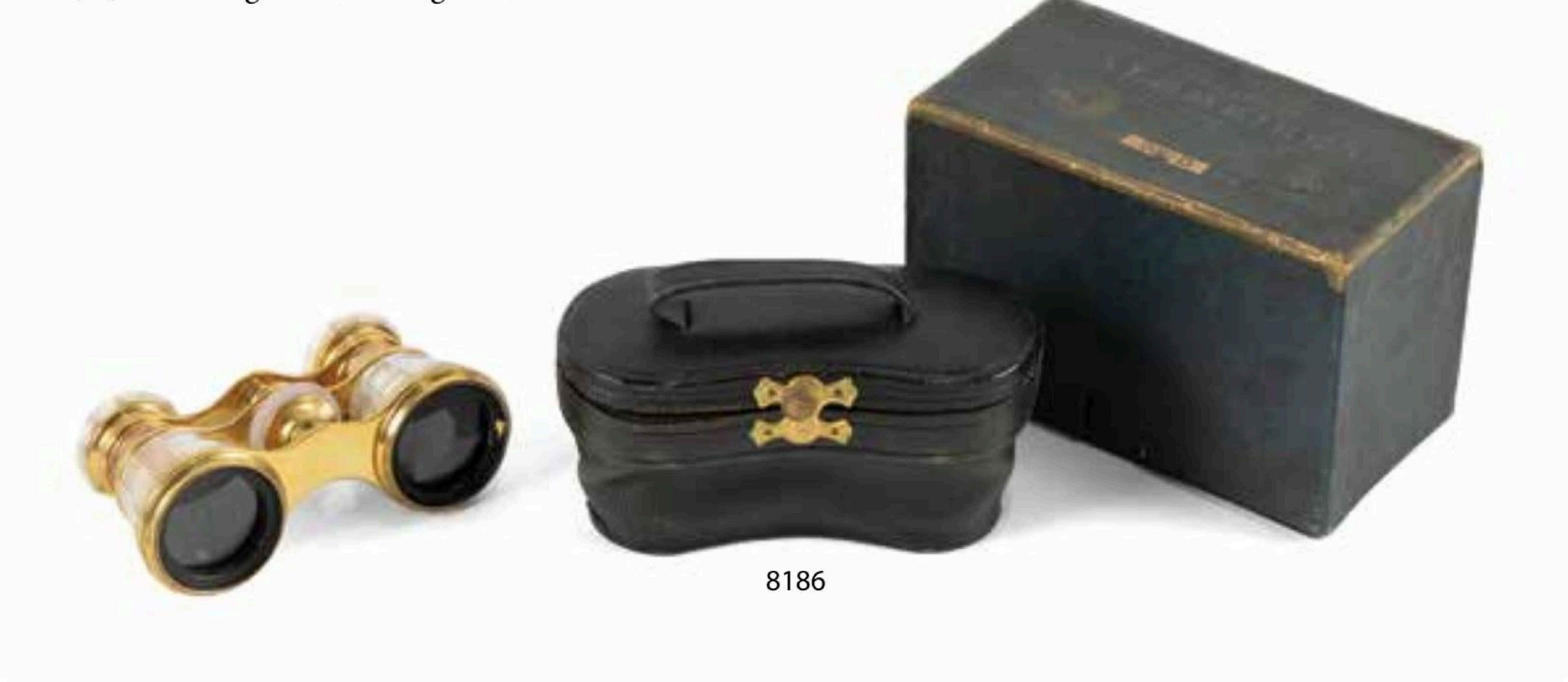


8185

8185. **ENGLISH SILVER AND RASPBERRY PINK GUILLOCHE ENAMEL SEVEN-PIECE VANITY SET**
Late 19th/Early 20th Century
Enamel with a radiating sunburst pattern. Glass with etched floral swag decoration. Hallmarked. Consists of:
- 1 hand mirror
- 2 hair brushes
- 2 clothes brushes
- 1 powder jar
- 1 hair receiver

Lengths to 11". 500/1,000

8186. **CASED SET OF LEMAIRE OPERA GLASSES**
Paris, Late 19th/Early 20th Century
Polished brass binocular-style glasses with mother-of-pearl eyepieces, focus ring and barrels. Maker's bee mark and "LeMaire Fabi Paris" on eyepieces. Handled leather case with bee mark on ormolu snap closure. Includes original cardboard box with maker's marks and "Made in France LeMaire Paris [...]". Box height 3.25". Length 4.75". 300/500



8186

8187. **COLLECTION OF ENGLISH SNUFF AND PATCH BOXES, MOSTLY ENAMEL**
Late 18th/Early 19th Century

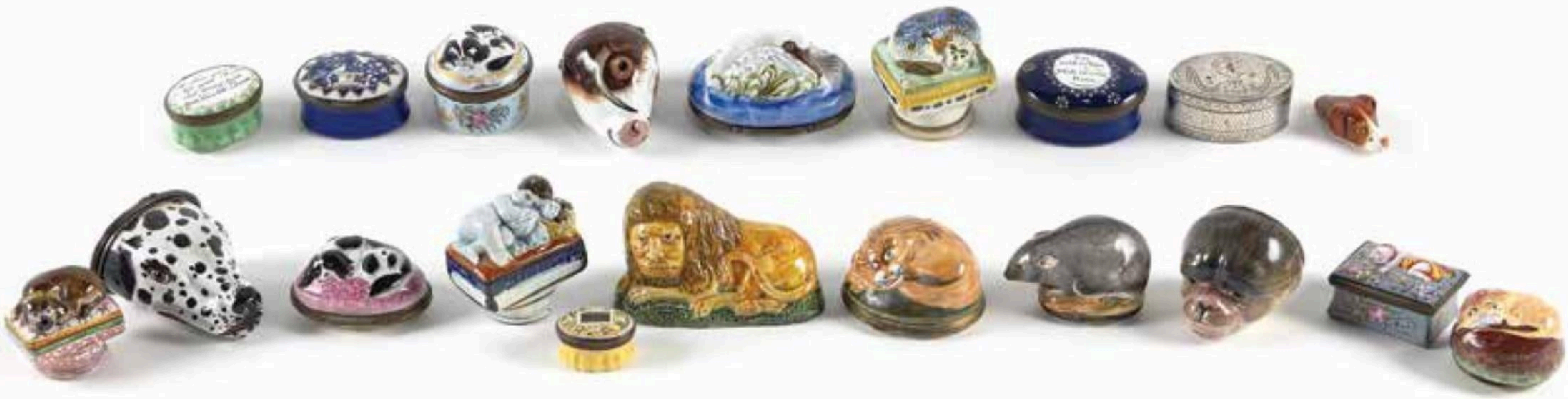
Total of 20 pieces. Enamel examples include two resting lions, a swan, a steer, a monkey, two spaniels, a Dalmatian, Eros against a floral ground, three oval with verses on lids, and one oval with decoration on lid of lovebirds, floral sprays and a plinth. Ceramic examples include a mouse, a baby and two spaniels. Also includes a hallmarked silver box, a ceramic figure of a couchant lion and a ceramic whistle formed as the head of a hound. Lengths from 1.5" to 4.25". 3,000/5,000

Provenance:
John Bihler and Henry Coger, Ashley Falls, Massachusetts.
Mrs. J. William Griffith, Dallas, Texas.
Marguerite Riordan, Stonington, Connecticut, December 4, 1996.

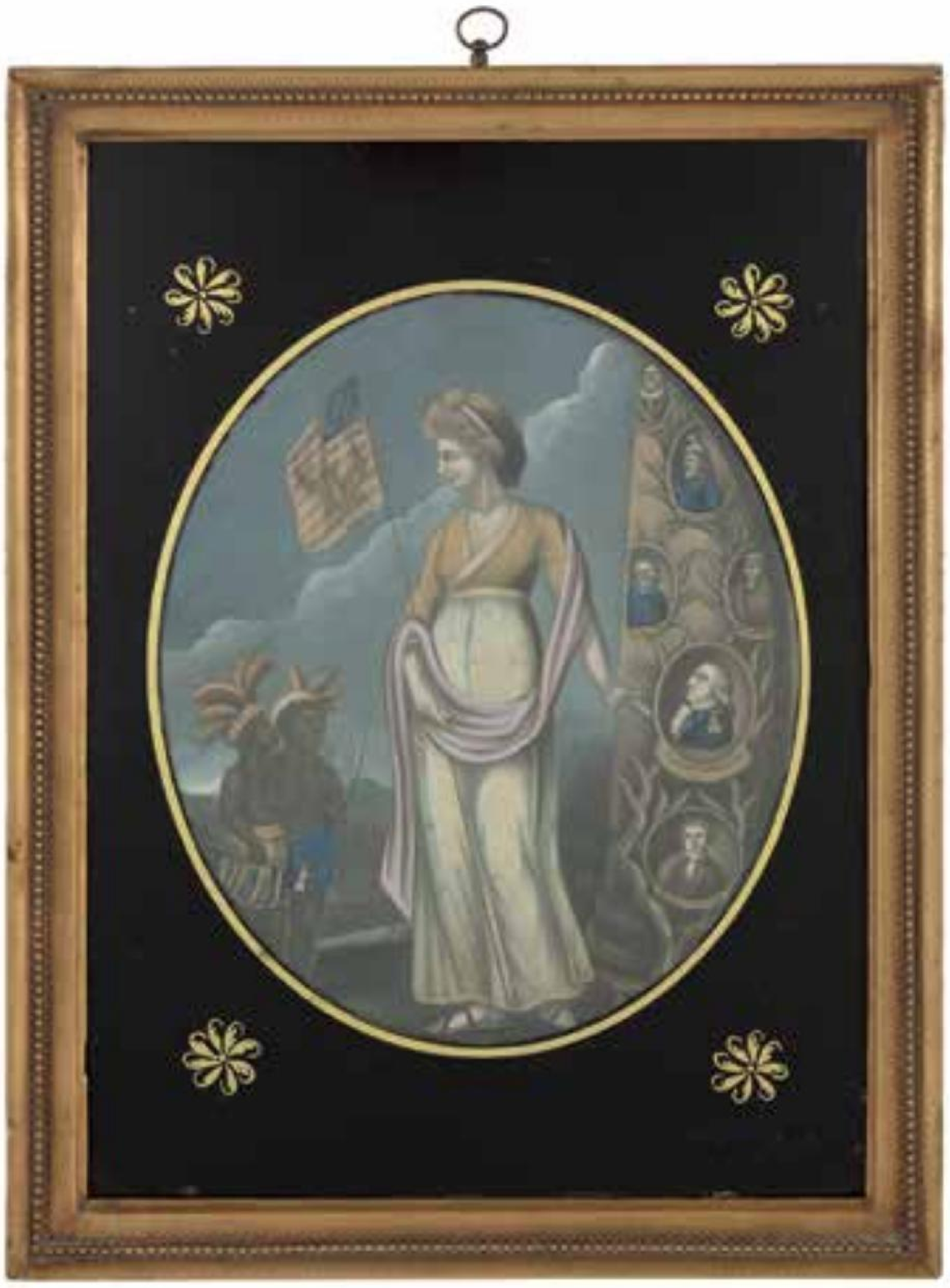
8188. **SET OF COLORED MEZZOTINTS "THE FOUR CONTINENTS"**
Circa 1800

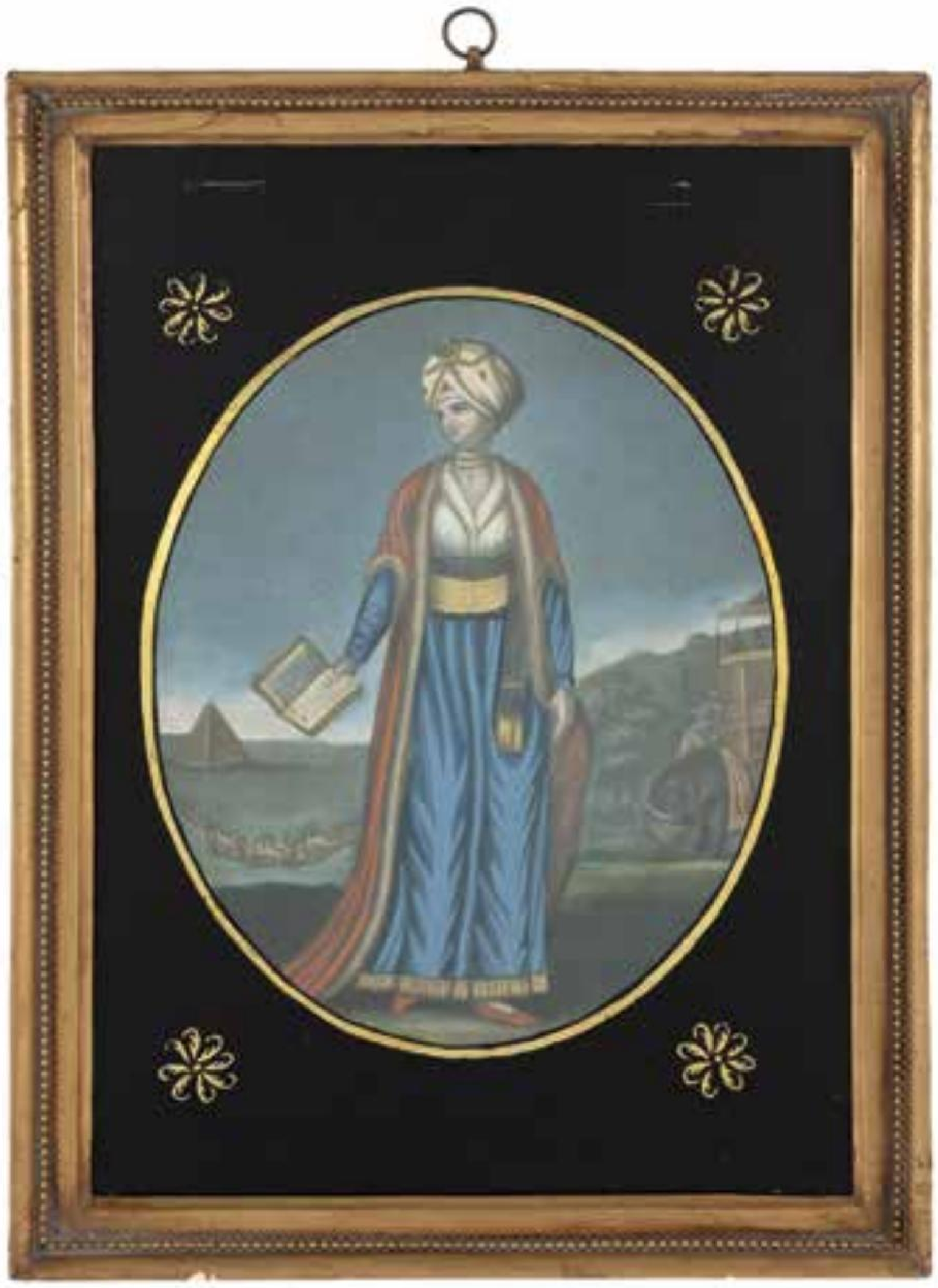
Published by John Fairburn, London.
1) "An Emblem of America" with Columbia holding an American flag emblazoned with an eagle while directing two dark-skinned boys in feathered headdresses to gaze at a column decorated with oval portraits of "Columbus", "Americanus" (Vespucci), "Sr. W. Raleigh", "Franklin", "General Washington" and "Thomas Jefferson".
2) "An Emblem of Asia" with a figure in a turban holding the Koran, and a pyramid, camels and an elephant with a palanquin in the background.
3) "An Emblem of Africa" with a Black man wearing an animal skin, headdress and beaded jewelry and holding a bow while standing outside a tent in a river landscape.
4) "An Emblem of Europe" with a finely dressed woman holding a Rod of Aesculapius and leaning on a stack of books atop a table filled with scientific instruments within a red-draped interior overlooking a harbor.
Housed in giltwood frames with black eglomise mats. Period ink inscriptions and newspaper clippings verso.
10" x 8" sight. Framed 16" x 12". 3,000/5,000

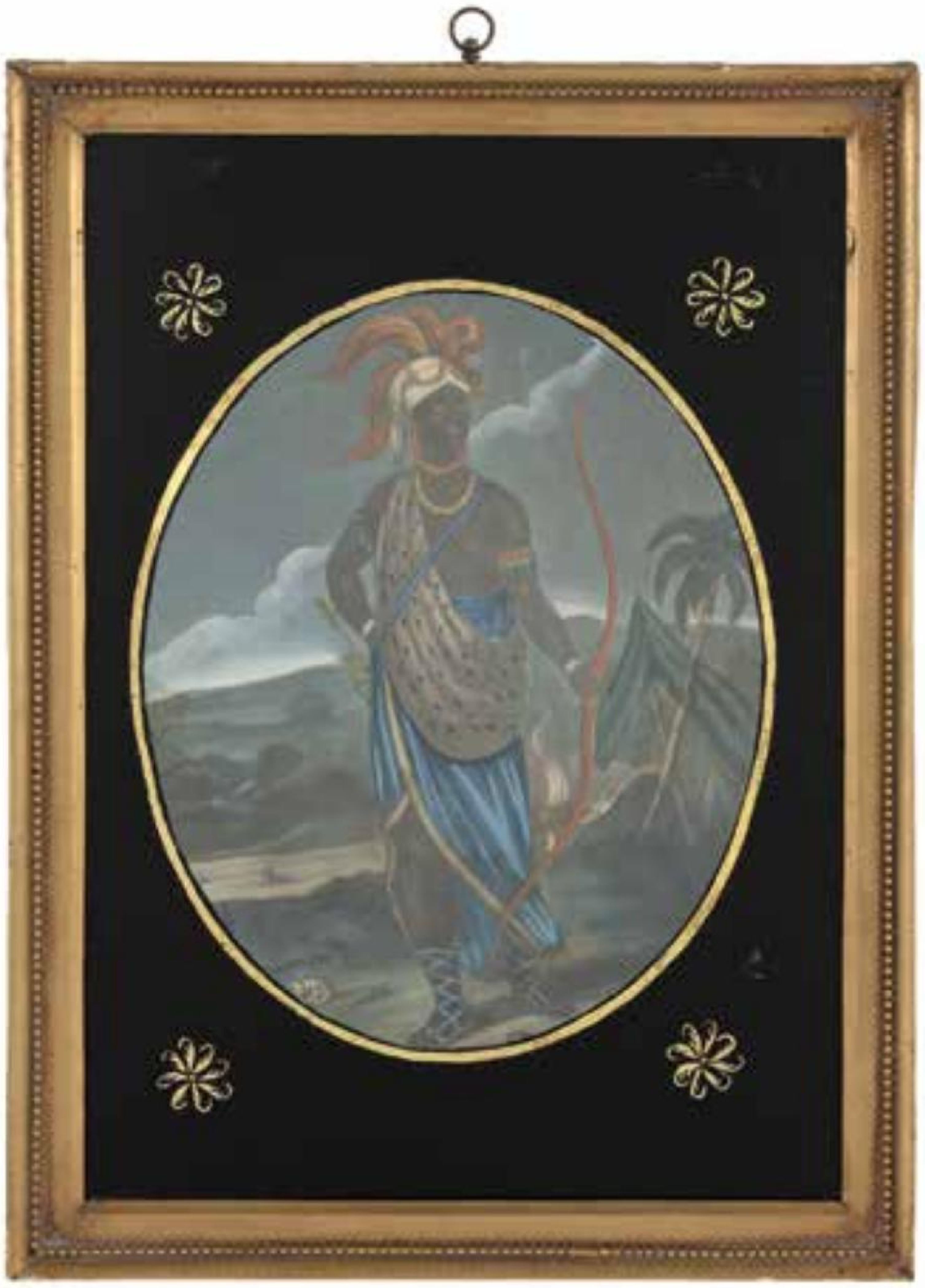
Provenance:
The Geoffrey Paul Collection, Northeast Auctions, Portsmouth, New Hampshire, August 4, 2002, Lot #610.

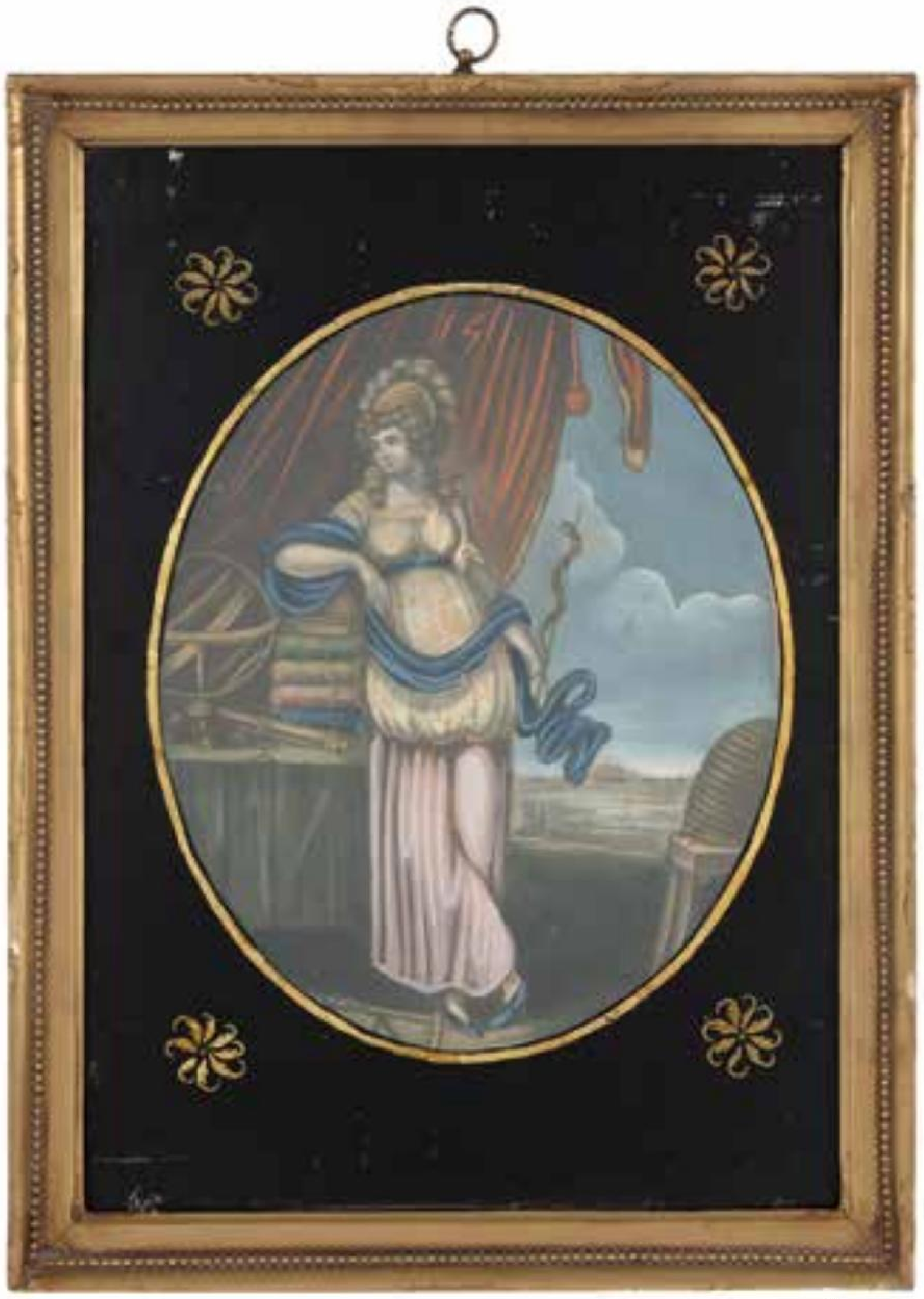


8187

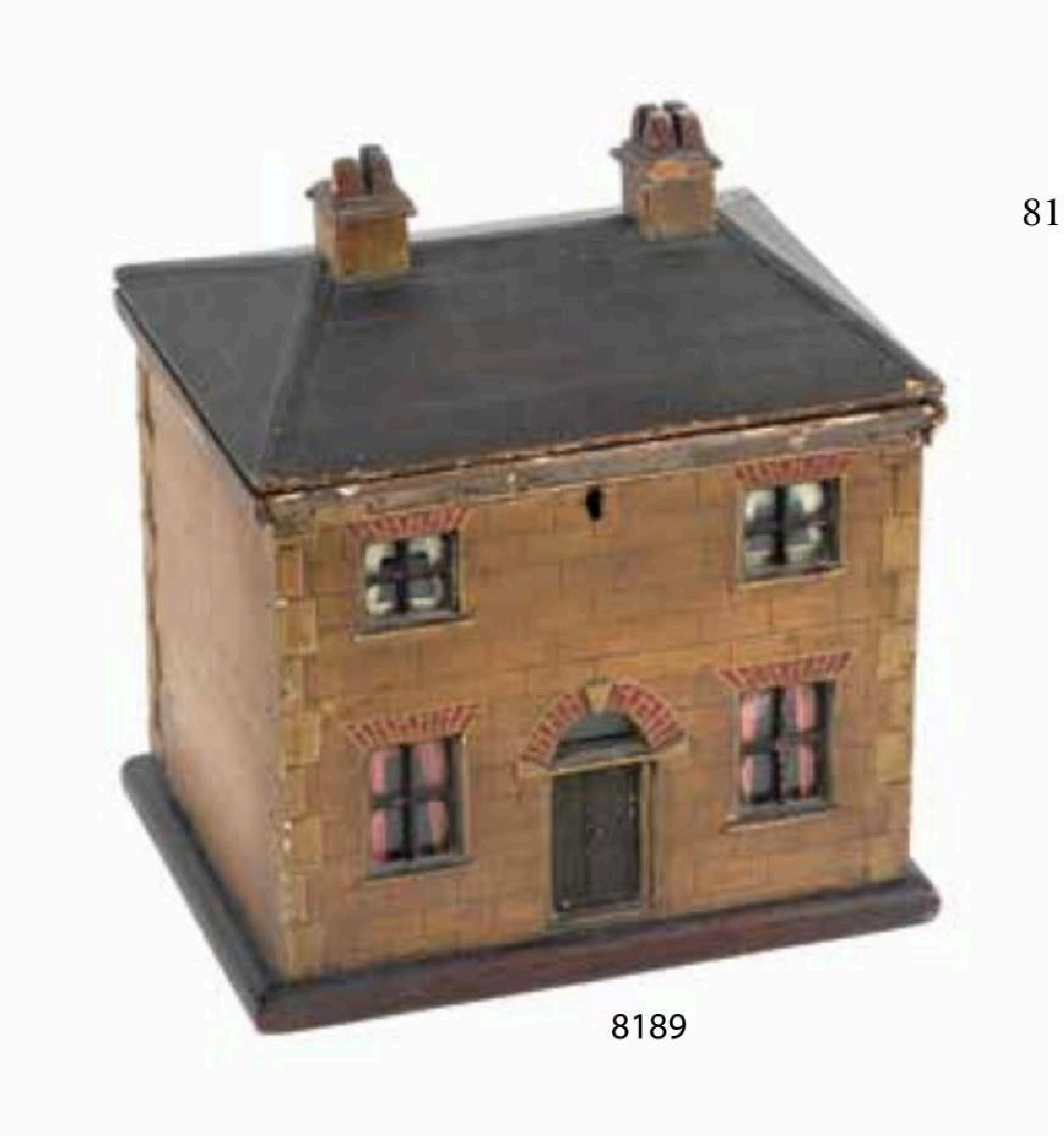








8188, *four*

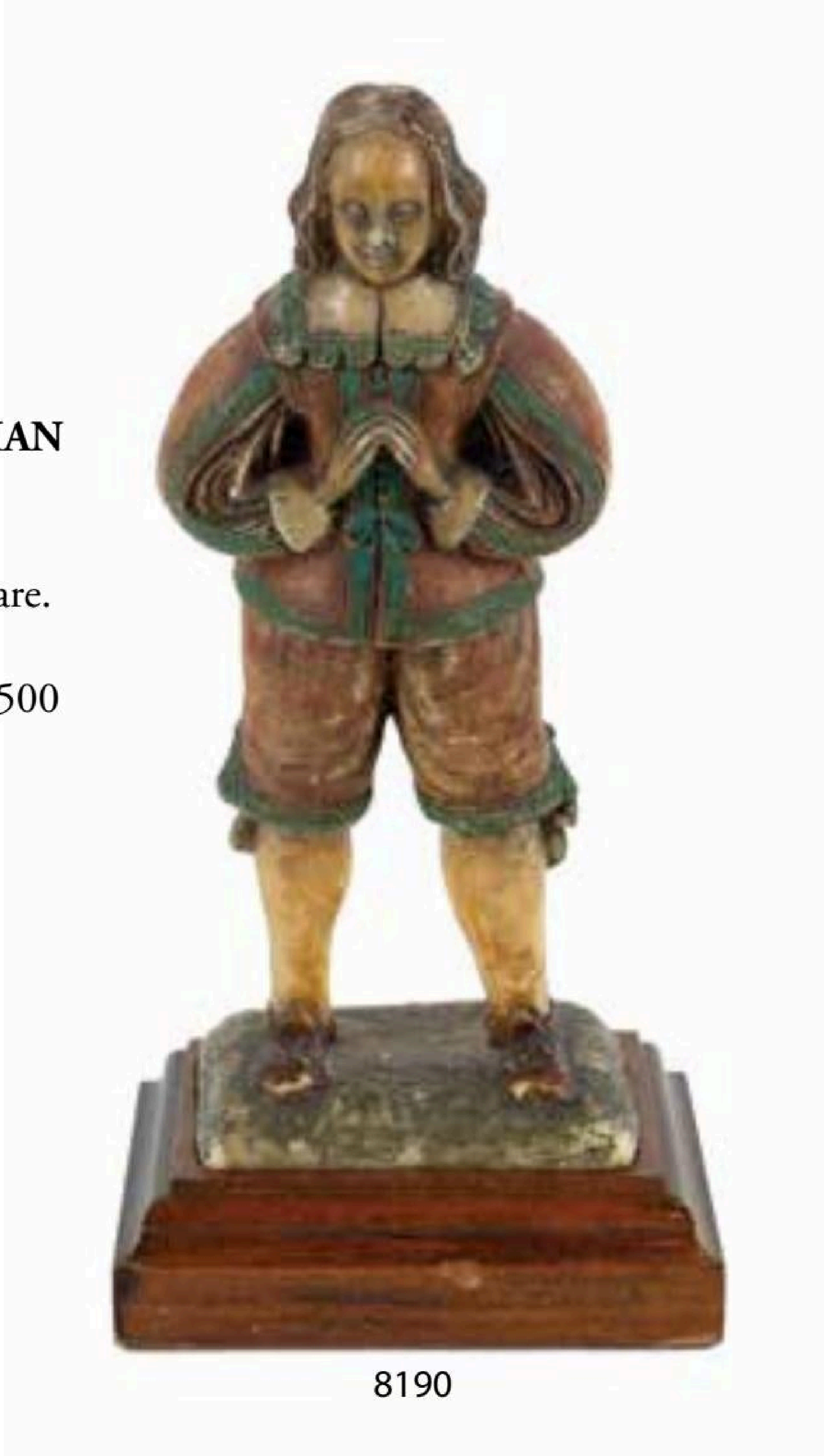

8189

8189. **ENGLISH HOUSE-FORM MONEY BOX**
Circa 1800
Carved, painted and adorned in the form of a traditional Georgian house with a hipped roof, two chimneys, stone quoins, a glazed arched transom window and glazed mullioned windows lined with drapes. Slot for deposit at rear of roof. False bottom. Height 9". Width 7.75". Depth 6". 3,000/5,000

Provenance:
Bertram K. and Nina Fletcher Little, Cambridge, Massachusetts.
The Bertram K. Little and Nina Fletcher Little Collection, Sotheby's New York, January 29, 1994, Lot #106.
Marguerite Riordan, Stonington, Connecticut, February 1, 1994.

Exhibited:
Rhode Island School for Design, Providence, Rhode Island: "A Case for Boxes", October 16-November 16, 1980.

8190. **POLYCHROME WAX FIGURINE OF A MAN**
19th Century
Full-length figure wearing Elizabethan dress, possibly intended to depict William Shakespeare. Mounted on a wood stand. Total height 11". 300/500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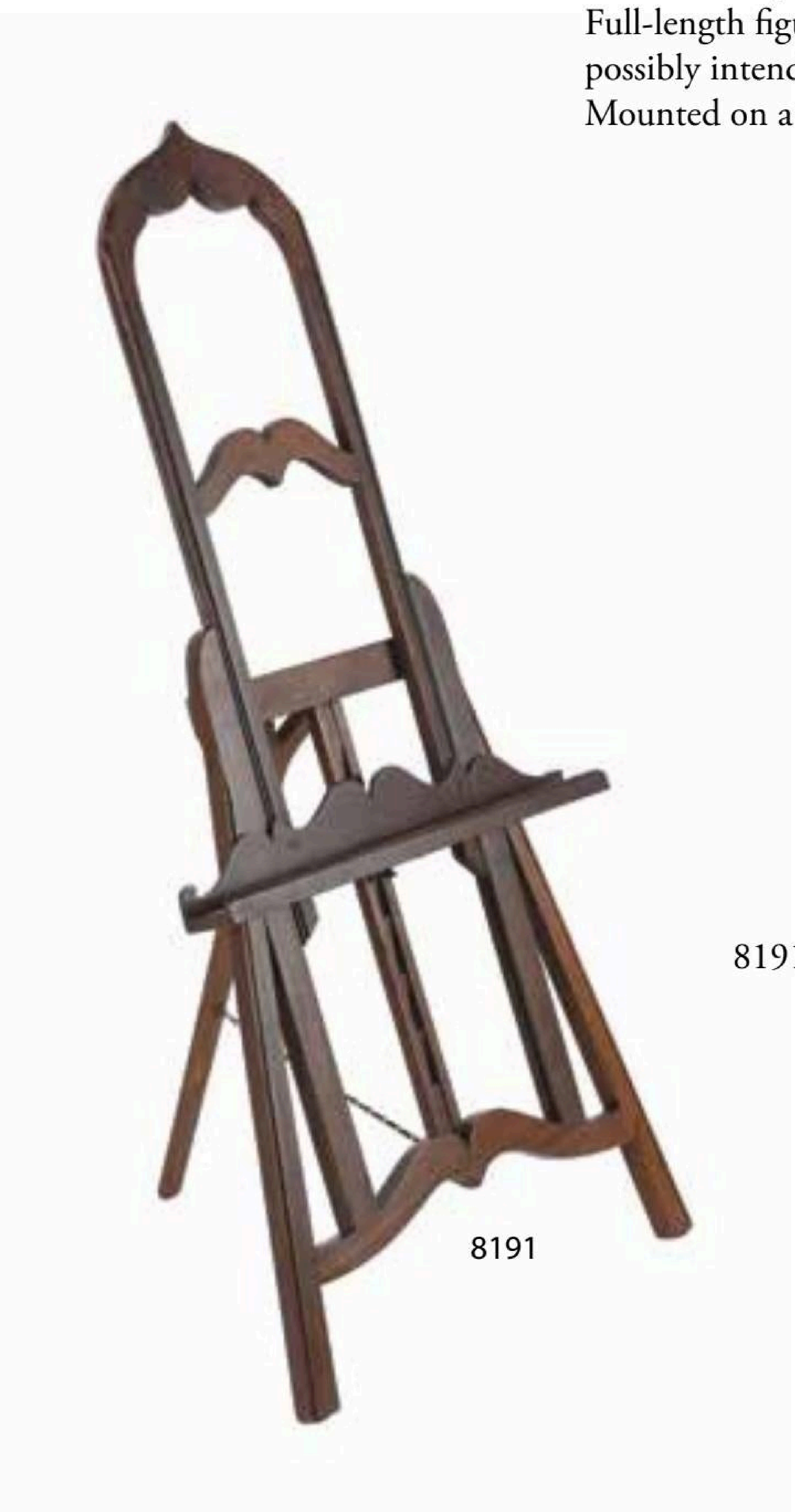
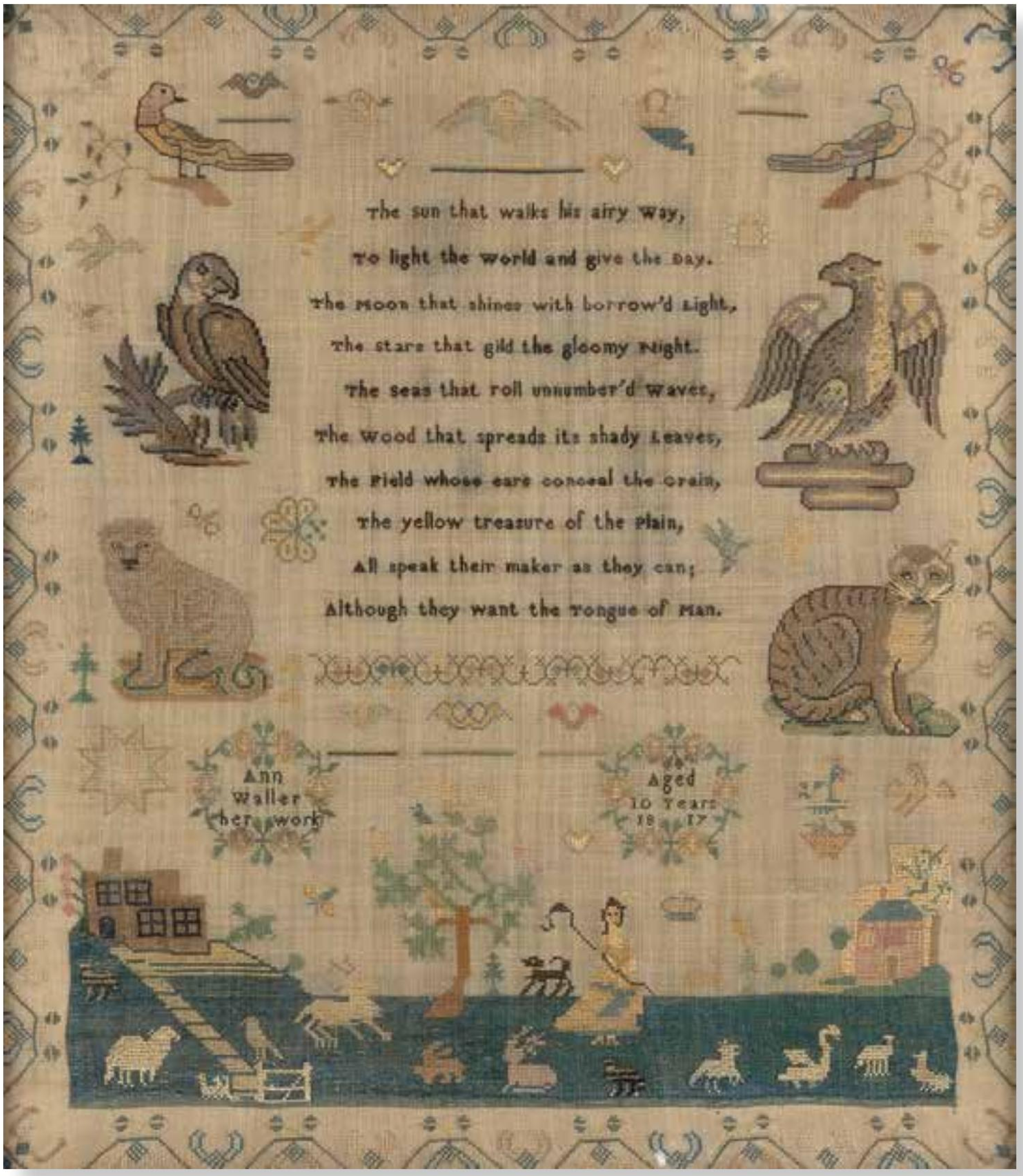

8191

8191. **UNUSUAL CARVED WALNUT TABLE EASEL**
America, Mid-19th Century
Conventional three-legged form. Ogee arched canvas holder with a cupid's-bow brace. Adjusts to different heights using a ratchet-type mechanism. Matching cupid's-bow leg brace. Maximum height 31". 200/300

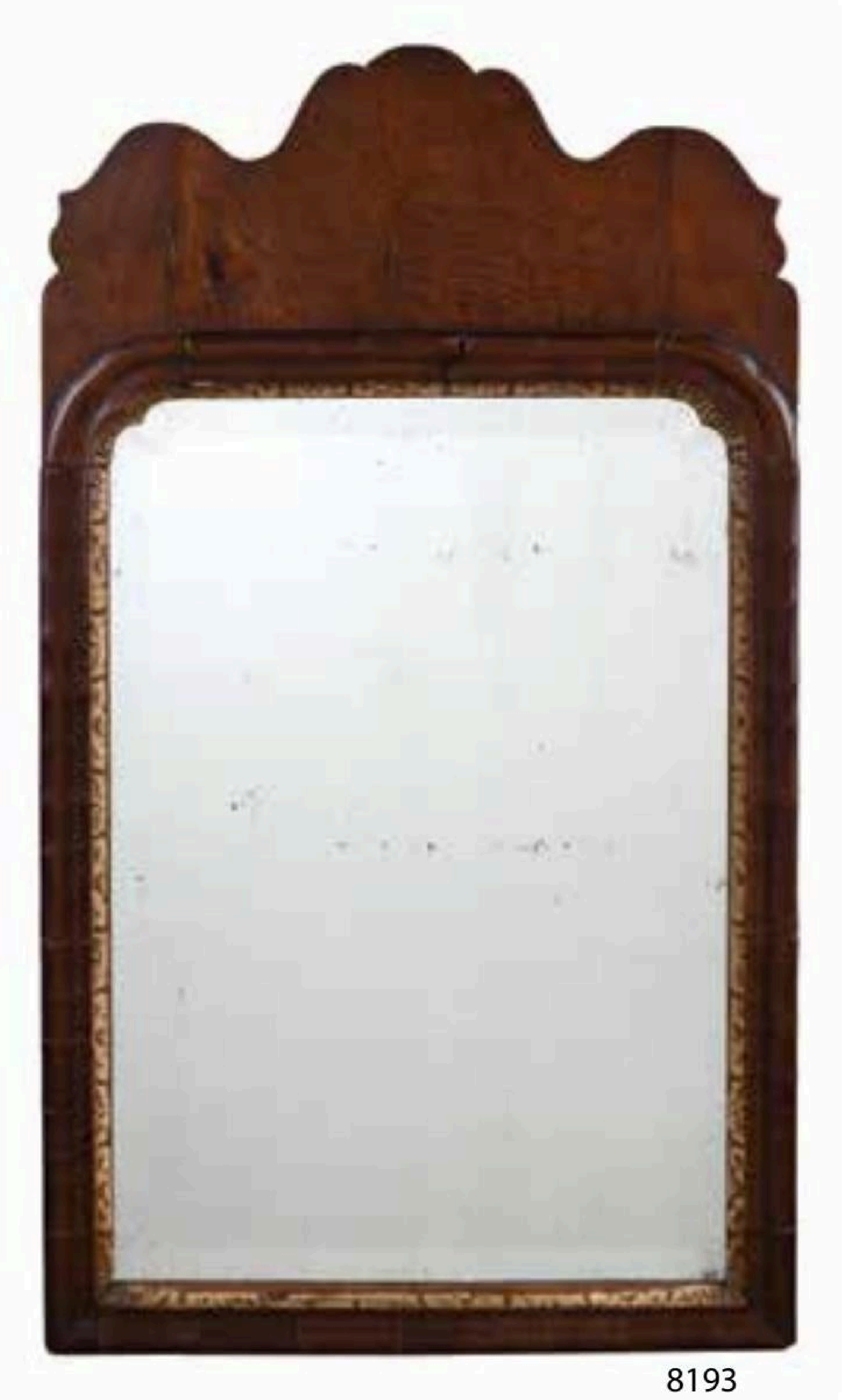
Provenance:
Marguerite Riordan, Stonington, Connecticut, June 1, 1989.


The sun that walks his airy Way,
To light the world and give the Day.
The Moon that shines with borrow'd Light,
The stars that gild the gloomy Night.
The seas that roll unnumber'd Waves,
The wood that spreads its shady Leaves,
The Field whose ears conceal the Grain,
The yellow treasure of the Plain,
All speak their maker as they can;
Although they want the Tongue of Man.
Ann Waller her work
Aged 10 Years 1817

8192

8192. **FINE BRITISH NEEDLEWORK SAMPLER**
First Quarter of the 19th Century
Wrought by Ann Waller circa 1817. Images of peafowl, a hawk, an eagle, a cat and a dog interspersed with smaller butterflies, hearts, doves, angels, plants, etc. surround verse "The sun that walks his airy way, To light the world and give the day. The moon that shines with borrow'd light, The stars that gild the gloomy night. The seas that roll unnumber'd waves, The wood that spreads its shady leaves, The field whose ears conceal the grain, The yellow treasure of the plain, All speak their maker as they can; Although they want the tongue of man.", from "Hymn to Contentment" by Anglo-Irish poet and archdeacon Thomas Parnell (1679-1718). Below verse floral wreaths contain "Ann Waller her work" and "Aged 10 years 1817". Pastoral scene in lower portion with buildings, a shepherdess and her flock of sheep, goats, geese and other animals. Stylized vine border. 19.75" x 17" sight. Framed 23.5" x 20.5". 1,500/2,500

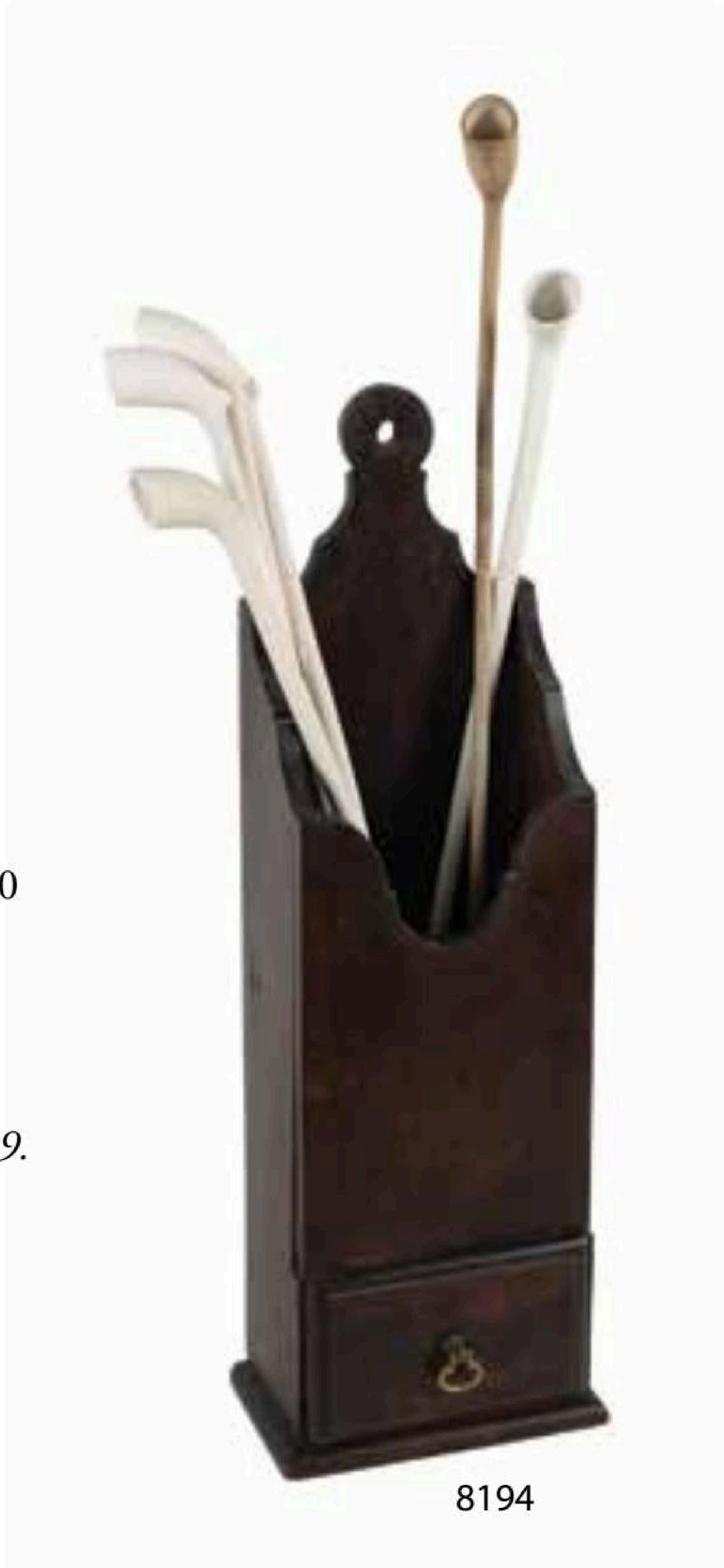
Provenance:
Marguerite Riordan, Stonington, Connecticut, June 22, 1977.



8193

8193. **SMALL QUEEN ANNE MAHOGANY LOOKING GLASS**
18th Century
Shaped crest. Carved and gilded slip around the beveled mirror plate. Height 27”. Width 15.5”. 500/1,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, June 1, 1989.



8194

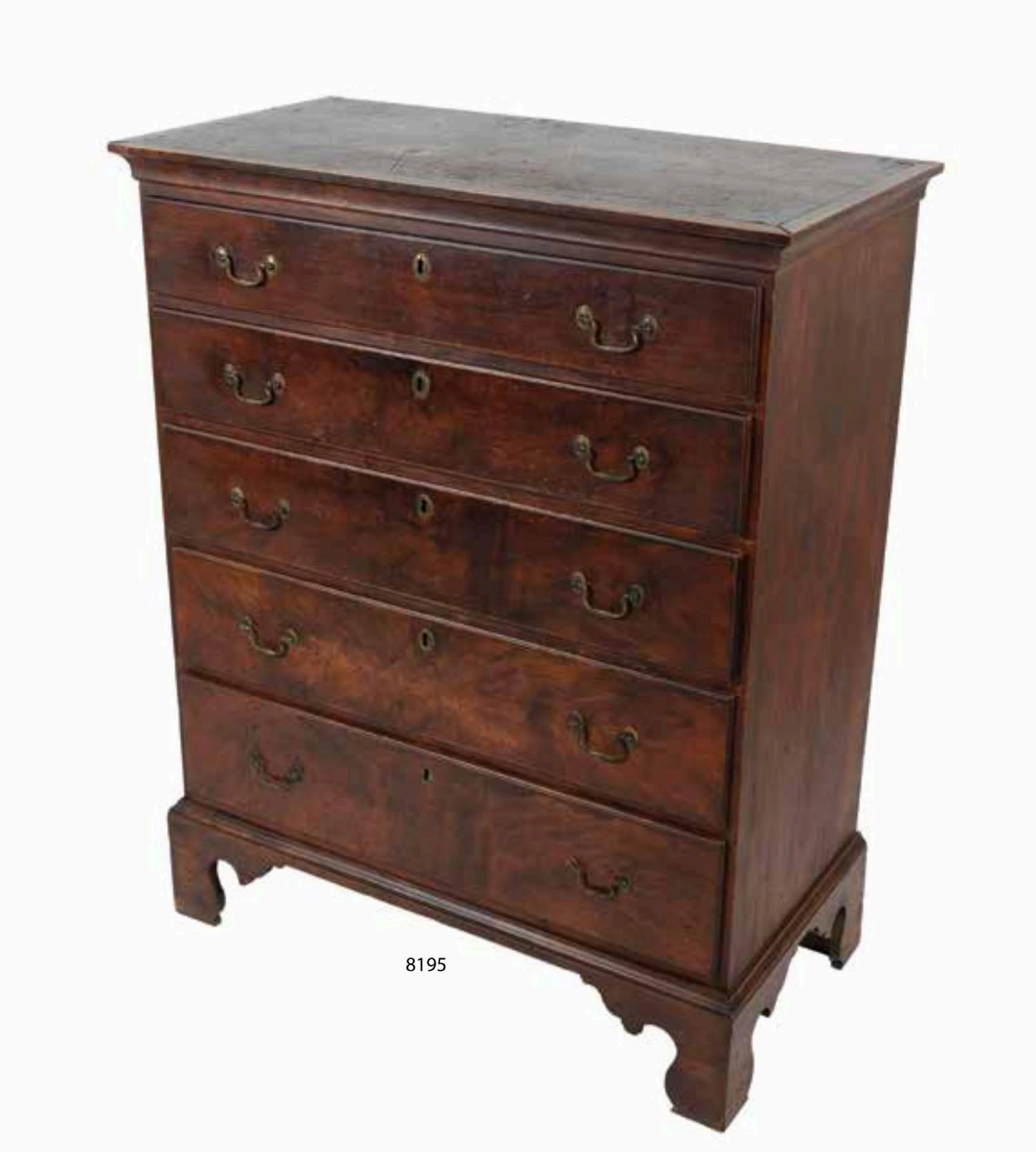
8194. **FINE CHERRY PIPE BOX**
New England, Circa 1770
Elegantly scalloped edges. Thumb-molded drawer at base with original brass pull. Contains six clay pipes, one marked “Broseley 20”. Superb original finish. Height 18”. Width 6”. Depth 3.75”. 4,000/6,000

Provenance:
Collection of Mitchell Taradash, Ardsley on Hudson, New York.
Israel Sack, New York.
Marguerite Riordan, Stonington, Connecticut, December 10, 1999.

Reference:
***American Antiques from Israel Sack Collection**, Vol. VI, p. 1637, fig. PA4732.*

8195. **CHIPPENDALE PAINT-DECORATED CHERRY TALL CHEST**
New England, Circa 1785
Wonderful dry painted decoration in shades of black, brown and red to simulate walnut. Molded cornice above five graduated full-width drawers. High bracket feet. Pine secondary woods. Height 46.5". Width 36". Depth 18". 5,000/10,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, October 7, 1992.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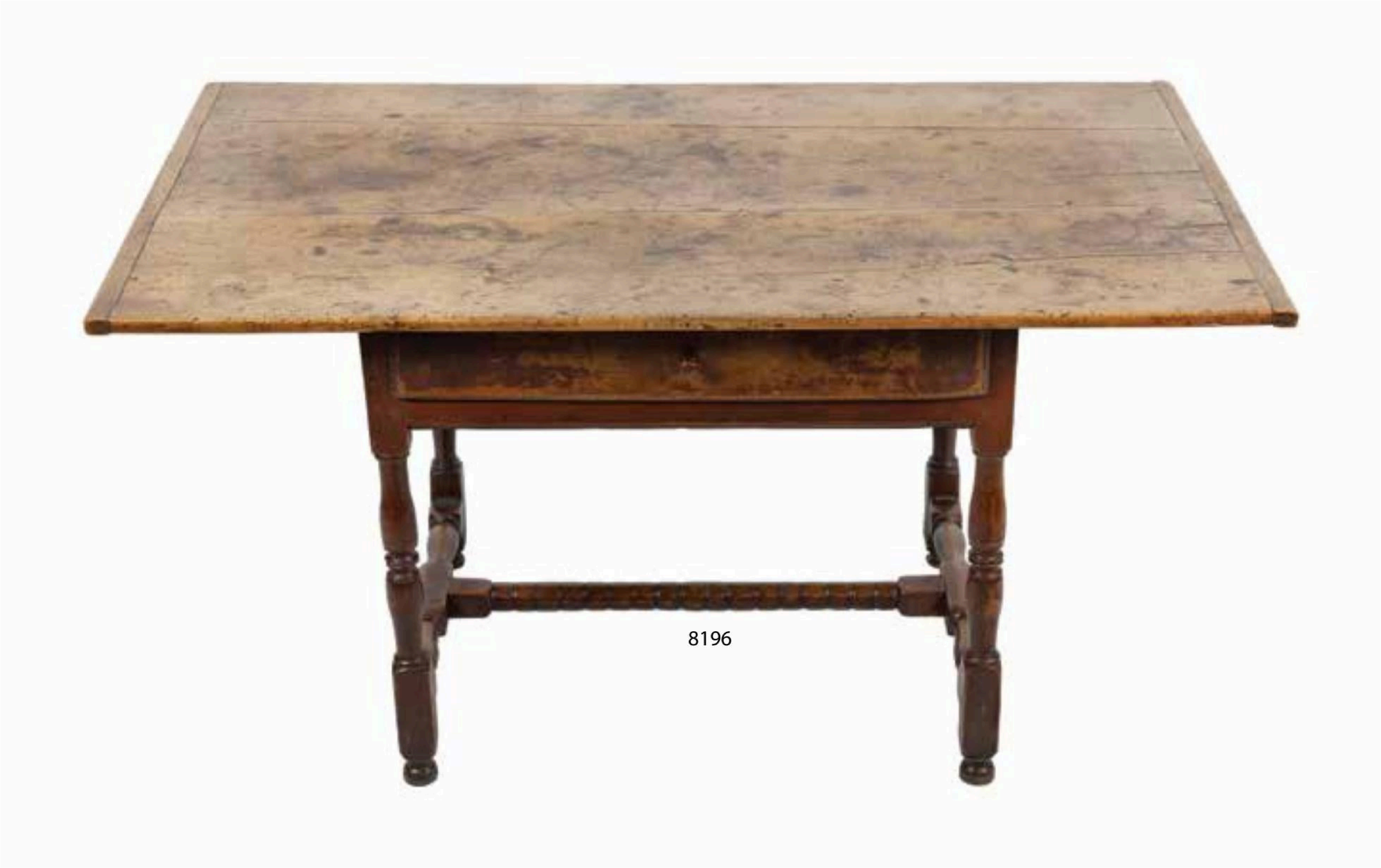
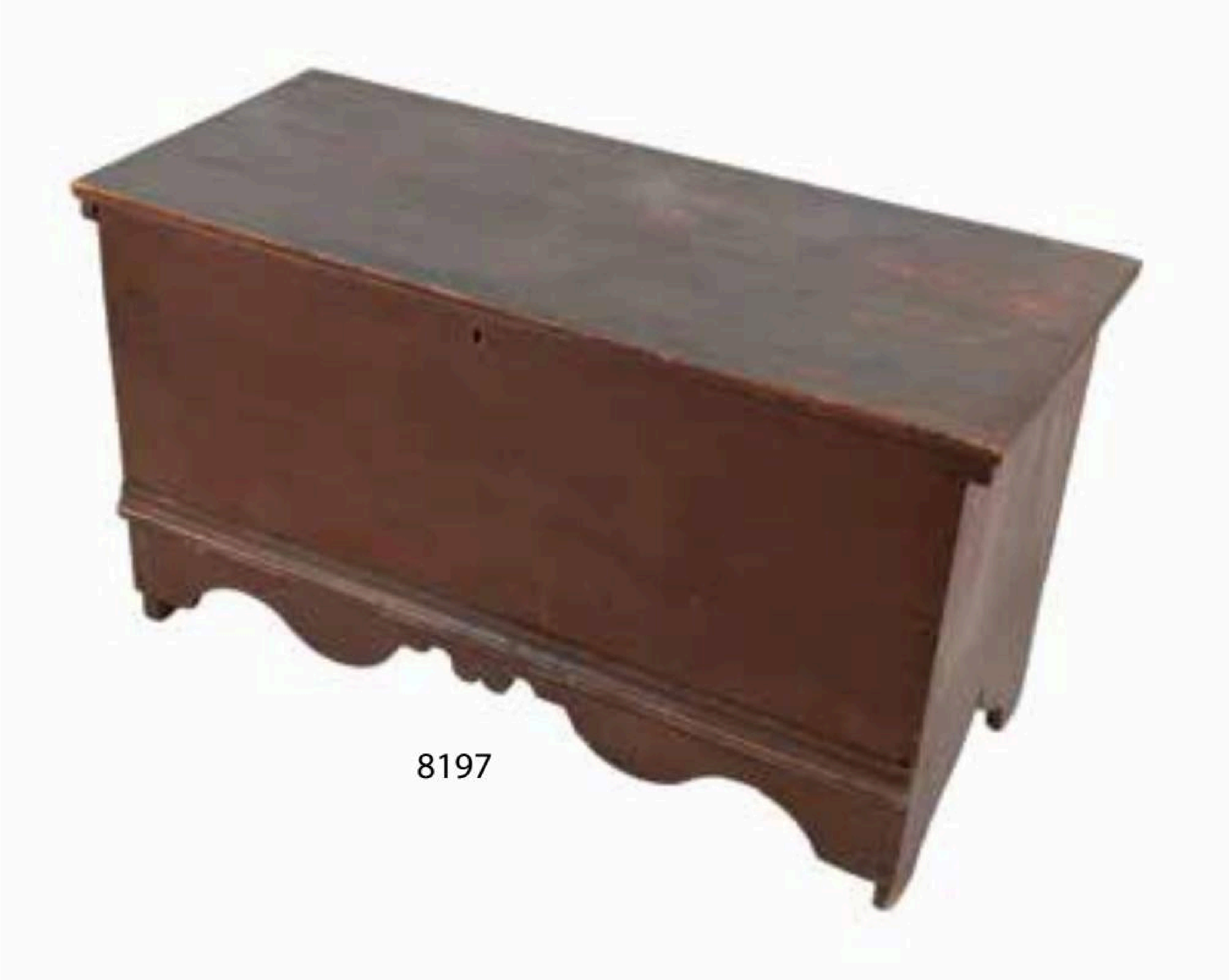

8196

8196. **FINE WILLIAM AND MARY TAVERN TABLE**
New England, Circa 1710
Pine top with breadboard ends. Maple base with drawer at one side of apron, and block and turned legs joined by an H-stretcher, the medial section with unusual sausage turnings. Old dry surface with wonderful in-use patina. Height 26”. Top 50” x 29.75”. 3,000/5,000

Provenance:
David Pottinger Collection.
Eckley Collection.
Northeast Auctions, Portsmouth, New Hampshire, July 31, 1989, Lot #395.
G.W. Samaha, Milan, Ohio and Wellesley, Massachusetts.
Marguerite Riordan, Stonington, Connecticut, August 25, 1989.



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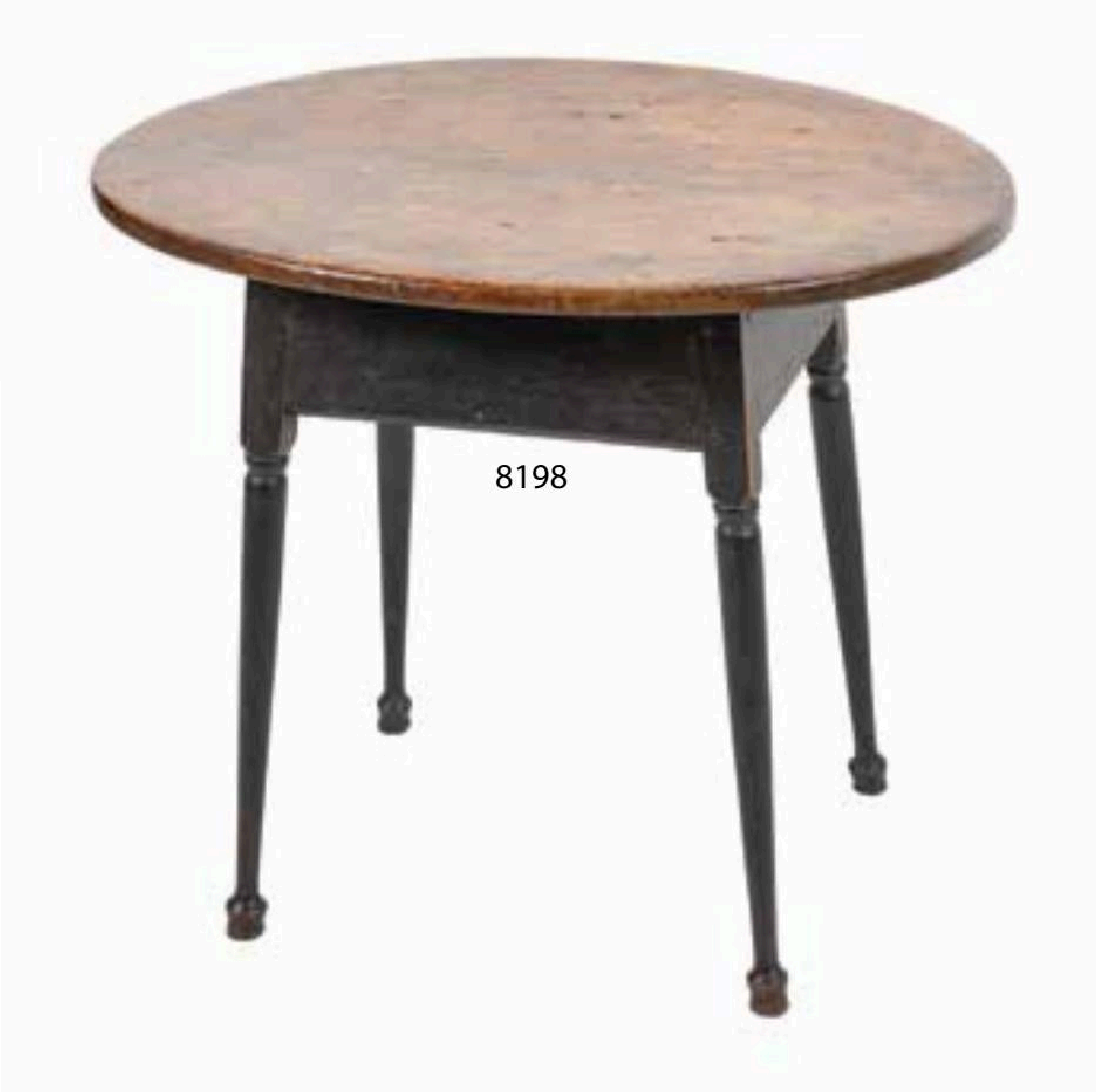


8198

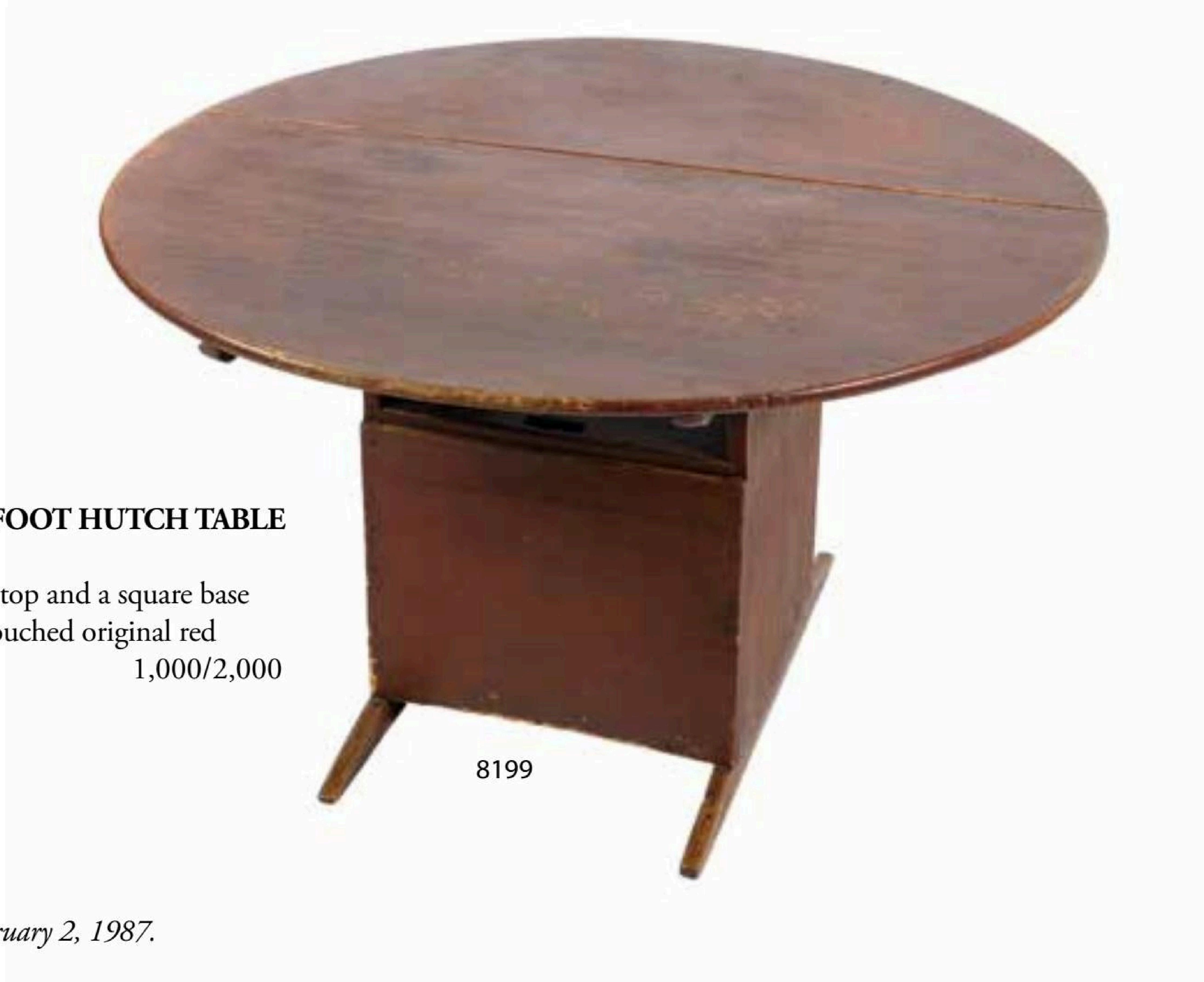
8197. **RARE WILLIAM AND MARY RED-PAINTED PINE SIX-BOARD CHEST**
Connecticut, 18th Century
Paint old, possibly original. Hinged lid. Interior fitted with an open till. Applied molding above the valanced skirt. Bootjack ends. Height 24.75". Width 40.5". Depth 16.5".
3,000/5,000

Provenance:
Paul and Margaret Weld Collection, Skinner, Inc., Bolton, Massachusetts, August 13, 2000, Lot #80.
Marguerite Riordan, Stonington, Connecticut, July 23, 2001.

Reference:
A similar example is illustrated in ***The Great River: Art & Society of the Connecticut Valley, 1635-1820*** *edited by Gerald W.R. Ward, Jr. and William N. Hosley (Hartford, Ct.: Wadsworth Atheneum, 1985), p. 217, cat. 97.*

8198. **VERY FINE QUEEN ANNE PARTIALLY PAINTED MAPLE AND PINE TEA TABLE**
New England, Circa 1750
Oval top with natural finish. Plain apron, splayed turned and tapered legs and button feet retaining much of their original black paint. Height 26.5". Top 30.5" x 23".
5,000/10,000

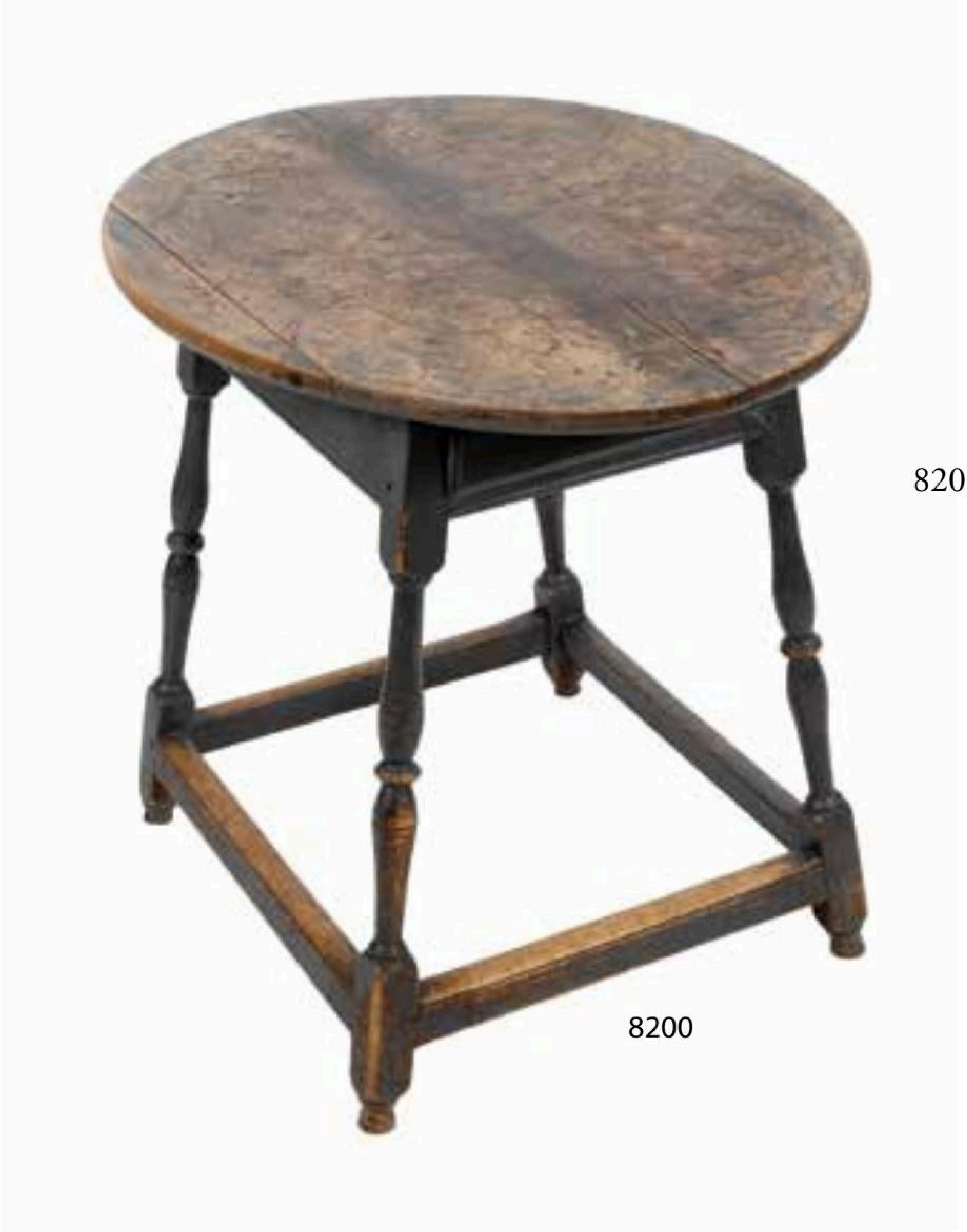
Provenance:
Howard and Jean Lipman, Wilton, Connecticut.
The Howard and Jean Lipman Sale of American Folk Art, Sotheby Parke Bernet, New York, November 14, 1981.
Stephen Score, Essex, Massachusetts.
Daphne Farago.
American Folk Art and Furniture Formerly in the Collection of Daphne Farago Sold for the Benefit of the Rhode Island School of Design, Sotheby Parke Bernet, New York, February 2, 1991.
Marguerite Riordan, Stonington, Connecticut, June 5, 1991.


8199

8199. **RED-PAINTED PINE AND MAPLE SHOE-FOOT HUTCH TABLE**
New England, Circa 1750
Of typical form, with a round two-board tilting top and a square base forming a seat. Seat box with sliding cover. Untouched original red paint. Height 27.5". Diameter 45.5". 1,000/2,000

Provenance:
Katherine Prentice Murphy Collection.
Skinner, Inc., Massachusetts, September, 1983.
Peter Eaton Antiques, New Hampshire.
Skinner, Inc., Massachusetts, January 2, 1987.
Marguerite Riordan, Stonington, Connecticut, February 2, 1987.

Illustrated:
"New Year Opens with Americana Sale" by Gwen Knight, Maine Antique Digest*, March 1987, p. 2C.*

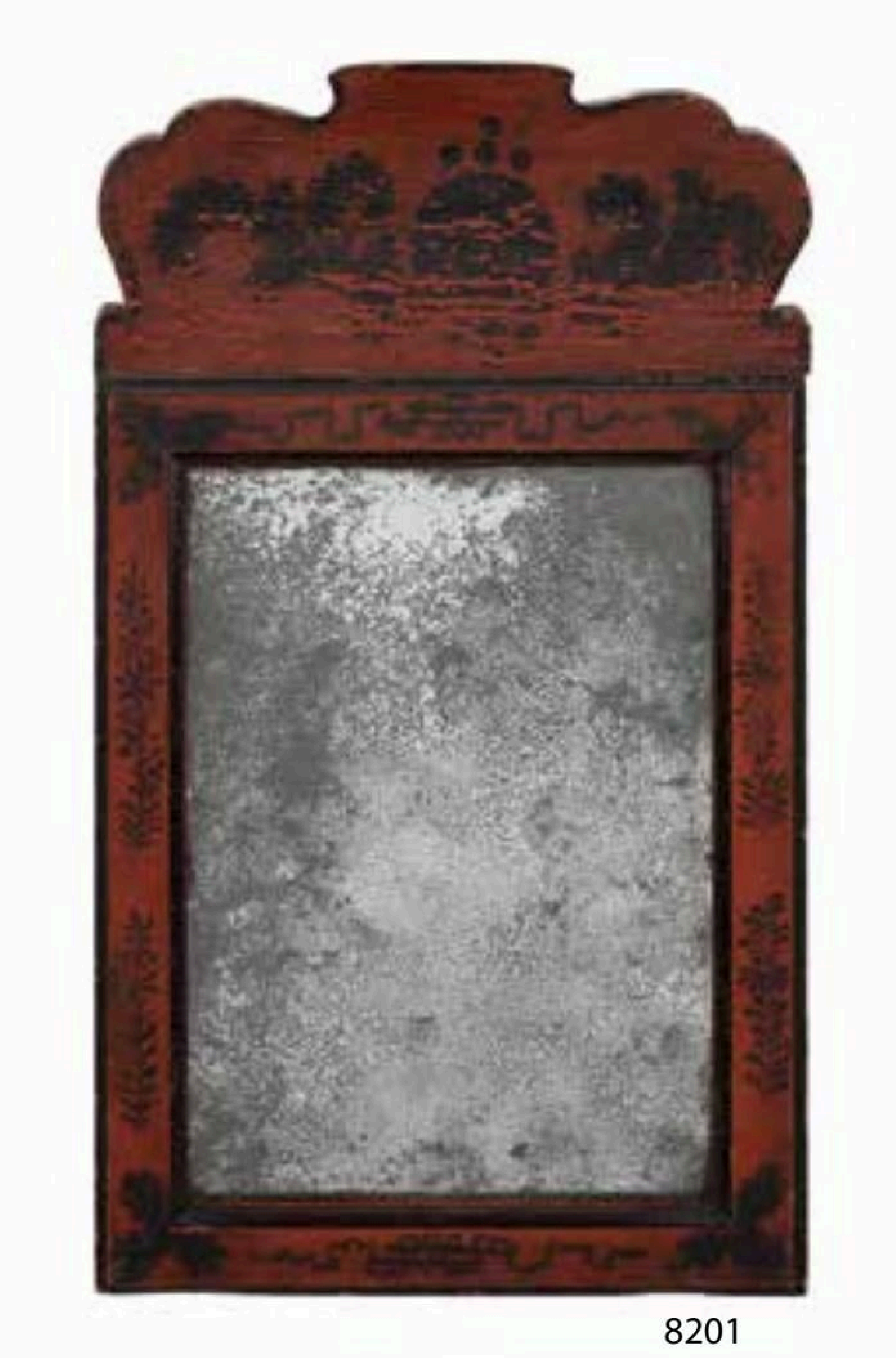

8200

8200. **QUEEN ANNE MAPLE AND FIGURED MAPLE TAVERN TABLE**
New England, Circa 1730
Older, possibly original, reddish brown walnut stain under later blue-gray paint. Oval two-board top. Apron with canted sides matching the angle of the splayed turned legs. Apron fitted with a single drawer. Legs joined by a box stretcher. Eastern white pine and ash secondary woods. Height 26". Length 30.25". Width 23". 5,000/10,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 3, 1997.

8201. **RARE DIMINUTIVE QUEEN ANNE JAPANNED WALL MIRROR**
18th Century
Crest and frame with black-painted floral and scroll decoration against a red ground. Family history on handwritten notes affixed verso. Height 15”. Width 8.5”. 1,000/2,000

Provenance:
Presumably descended through the family of Ezra Pratt (b. 1740) and his wife, Abigail Clark, per notes verso.
Kaja Vellieux, Newcastle, Maine.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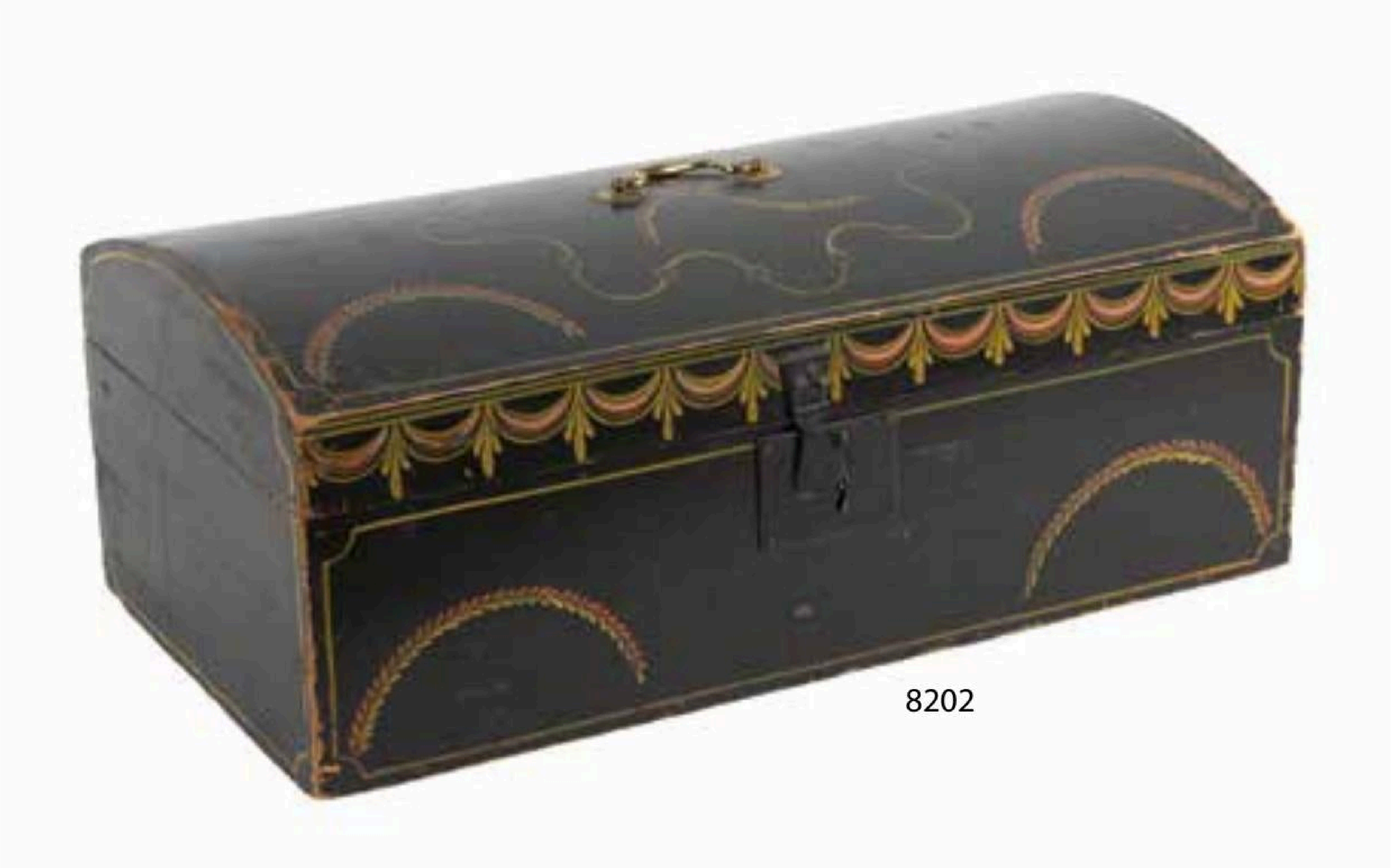
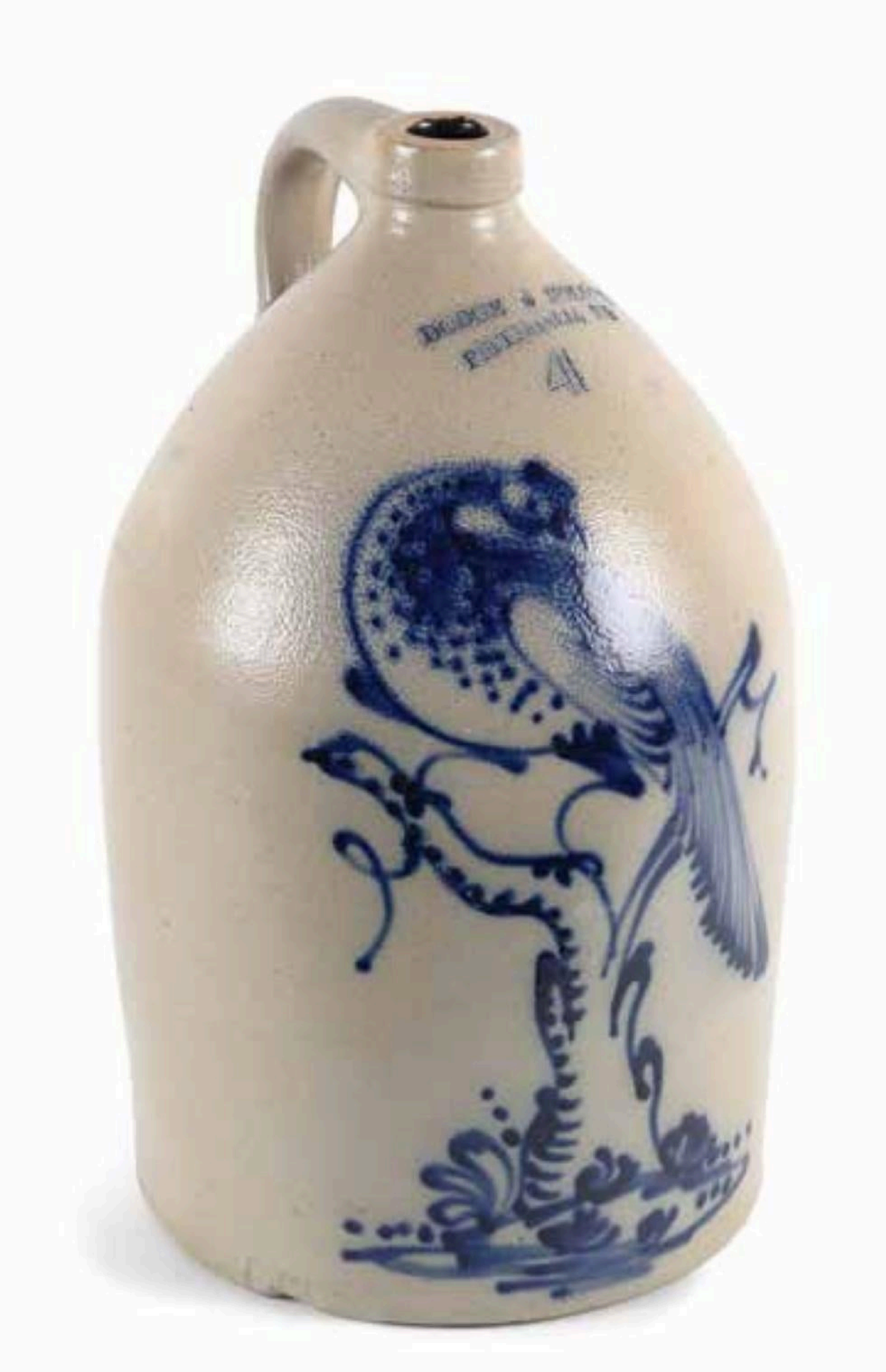

8202

8202. **PAINT-DECORATED PINE DOME-TOP TRUNK, PROBABLY WORCESTER COUNTY, MASSACHUSETTS**
Circa 1830
Chrome yellow, coral red and pale pink swags, tassels and scrolling floral and foliate vines and chrome yellow trim against a black ground. Brass bail handle at top of hinged lid. Iron lock. Interior lined in blue and white floral paper. Height 9.5”. Width 23.75”. Depth 12”. 500/1,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, September 1, 1993.

Reference:
A similar example, probably by the same hand, is illustrated in ***Neat and Tidy: Boxes and Their Contents Used in Early American Households*** *by Nina Fletcher Little (N.Y.: E.P. Dutton, 1980), p. 29, fig. 29.*

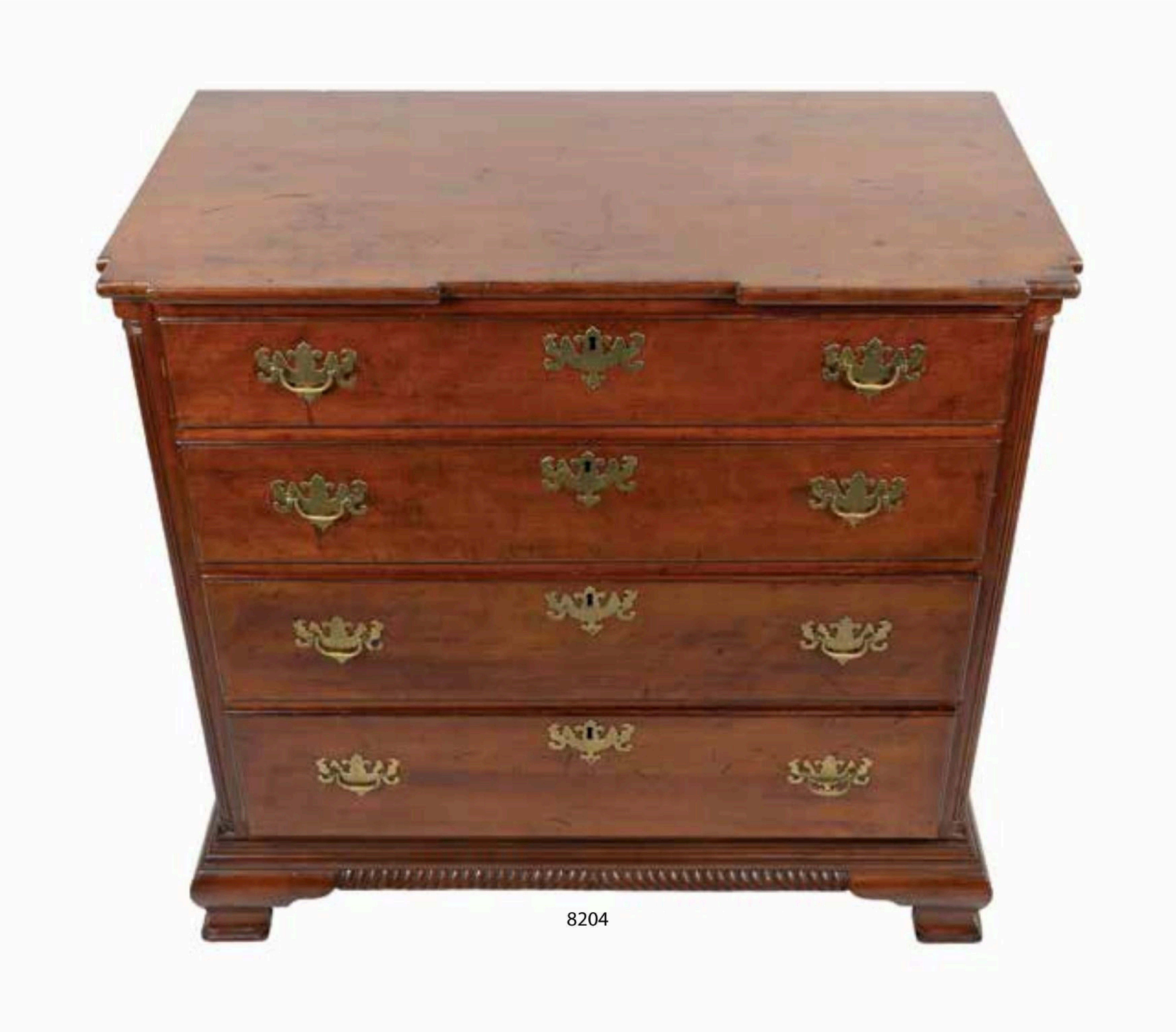
DODGE
PITTSFIELD, M
4



8203

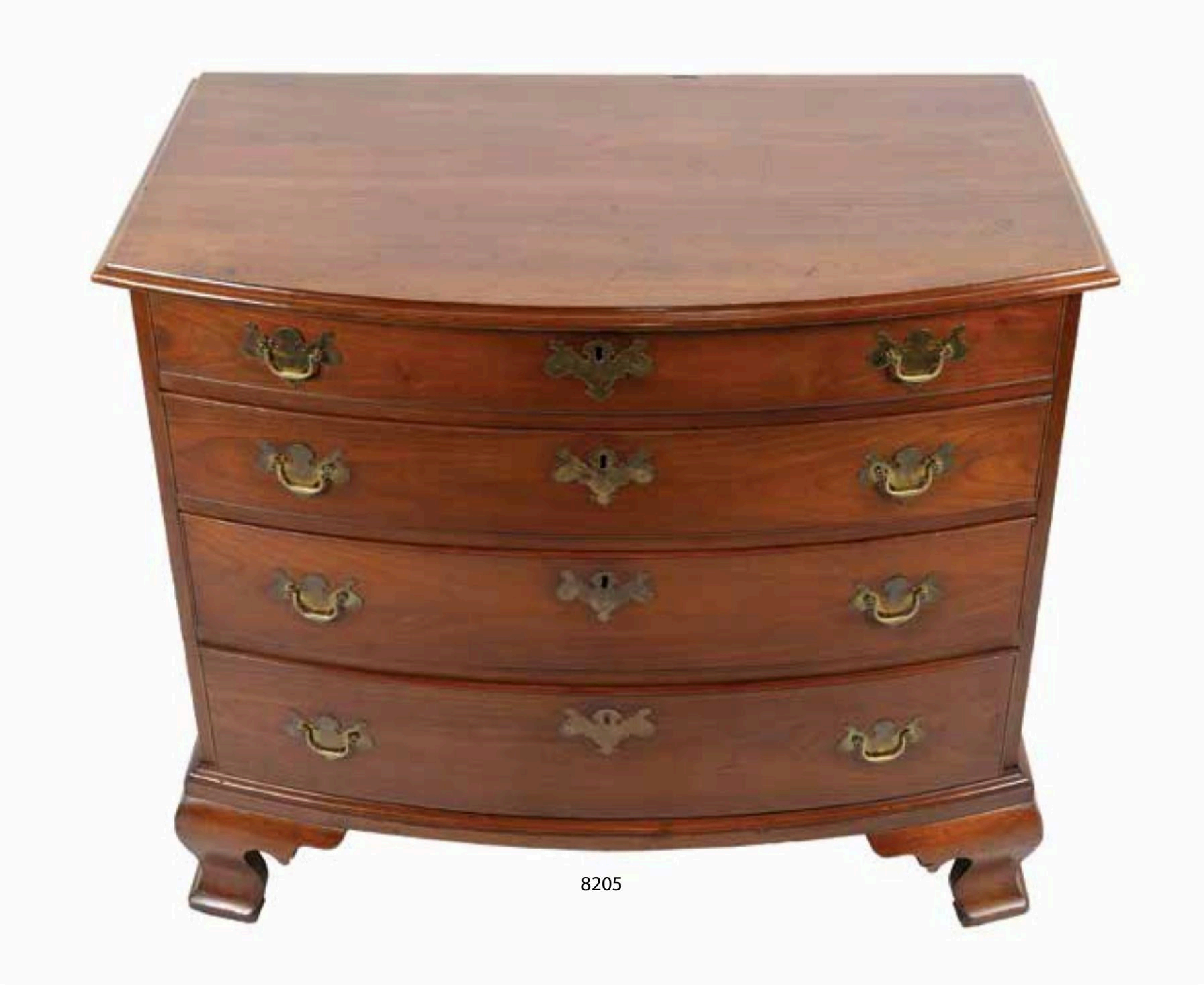
8203. **DODGE & HOLDER FOUR-GALLON STONEWARE JUG**
Pittsfield, Massachusetts, Circa 1840
Impressed "Dodge & Holder; Pittsfield, MS: 4". Deep cobalt blue decoration of a peacock perched in a tree. Elaborate illustrations like this are rare to see on large pieces. Height 17.5". 1,000/2,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 3, 1989.



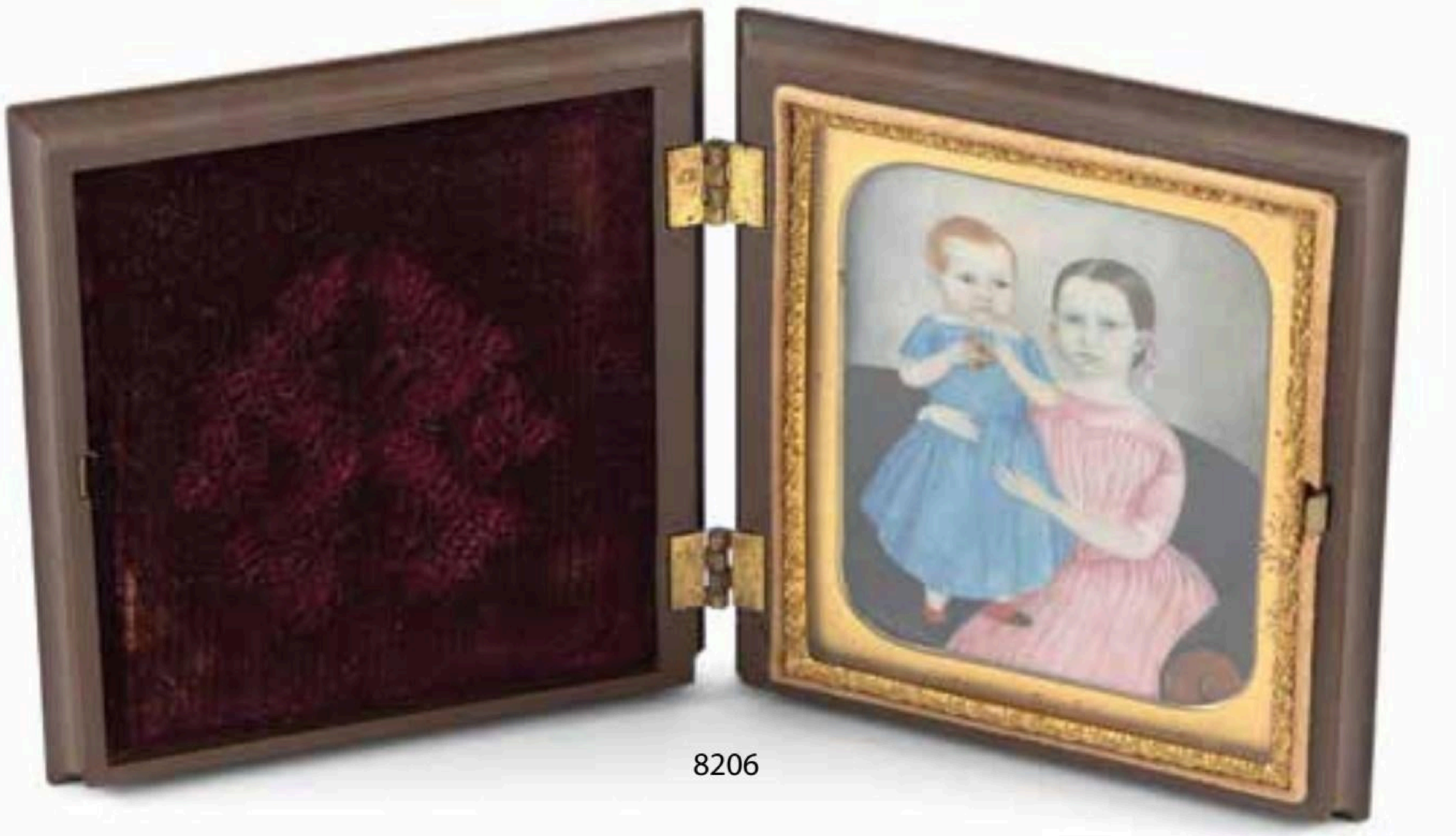
8204. **CHIPPENDALE CHERRY CHEST OF DRAWERS**
Connecticut, probably the area of Granby, Circa 1800
Top with rounded edges, a blocked front and cut corners. Case with four thumb-molded graduated full-width drawers flanked by fluted quarter columns. Gadrooned base with ogee bracket feet. Height 36". Width 36". Depth 20". 5,000/10,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, January 30, 1992.



8205. **CHIPPENDALE CHERRY BOWFRONT CHEST**
Connecticut, Circa 1770
Molded top with slight overhang. Conforming case with four drawers. Molded base on ogee bracket feet. Pine secondary woods. Height 33.25”. Width 38.5”. Depth 21”. 2,000/4,000

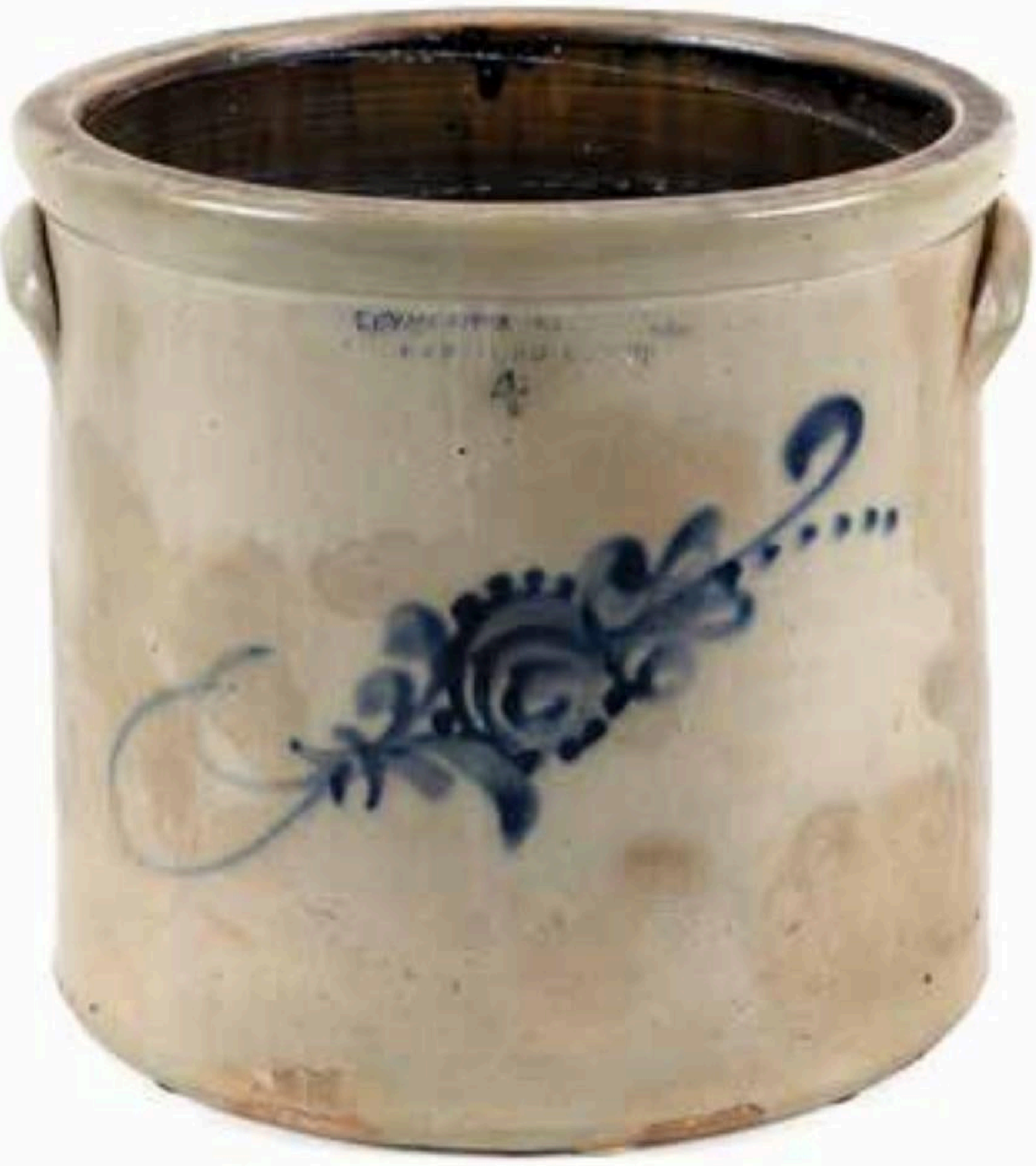
Provenance:
Marguerite Riordan, Stonington, Connecticut, September 17, 1987.



8206

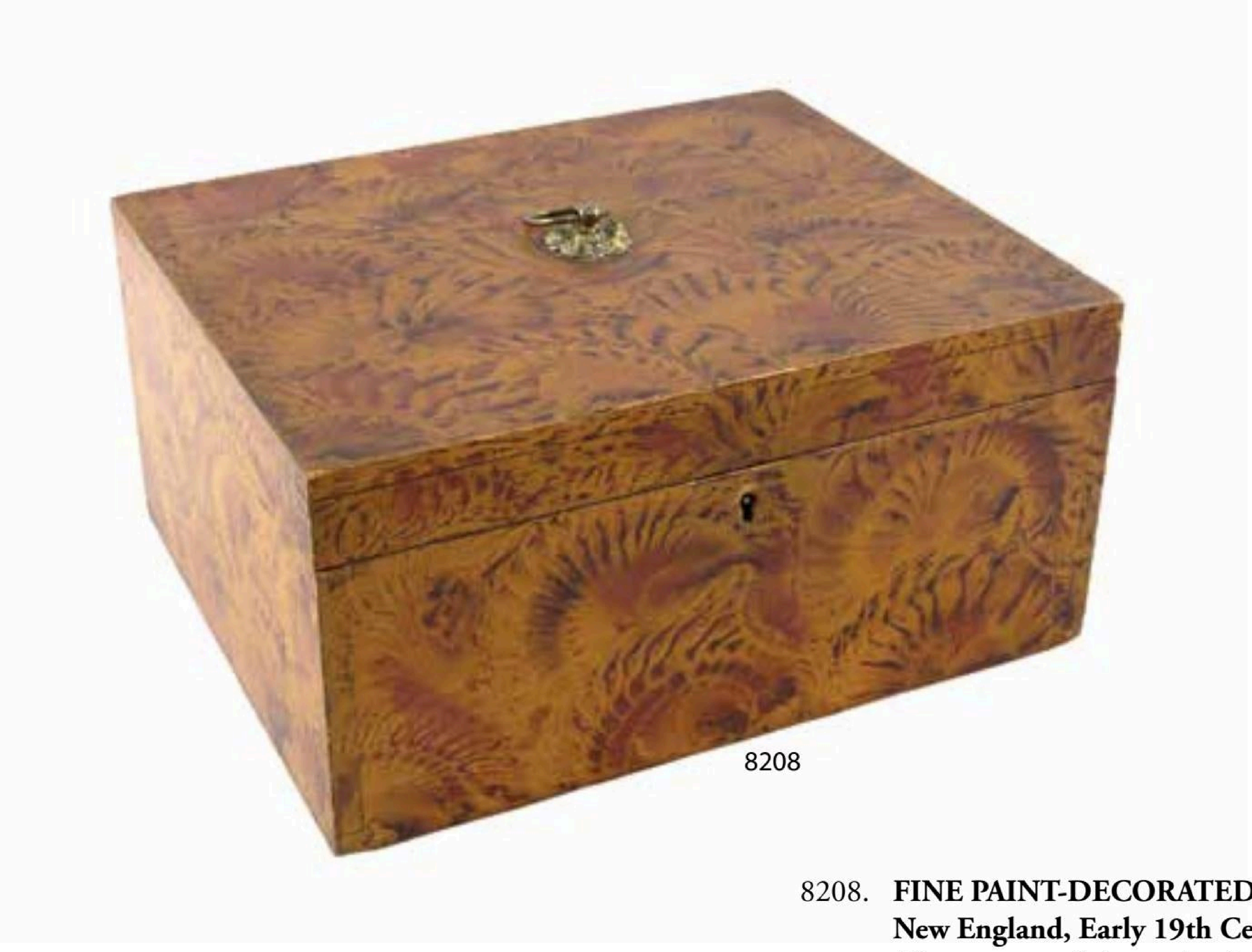
8206. **AMERICAN SCHOOL**
Circa 1840
Portrait miniature on ivory of two children seated on a sofa, an older girl wearing pink hair ribbons with her arms wrapped around a red-haired toddler holding a basket. Housed in the original gutta-percha folding case with a molded scallop shell on the lid. Case 3.75” x 3.5”.
2,000/4,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, August 15, 1995.



8207

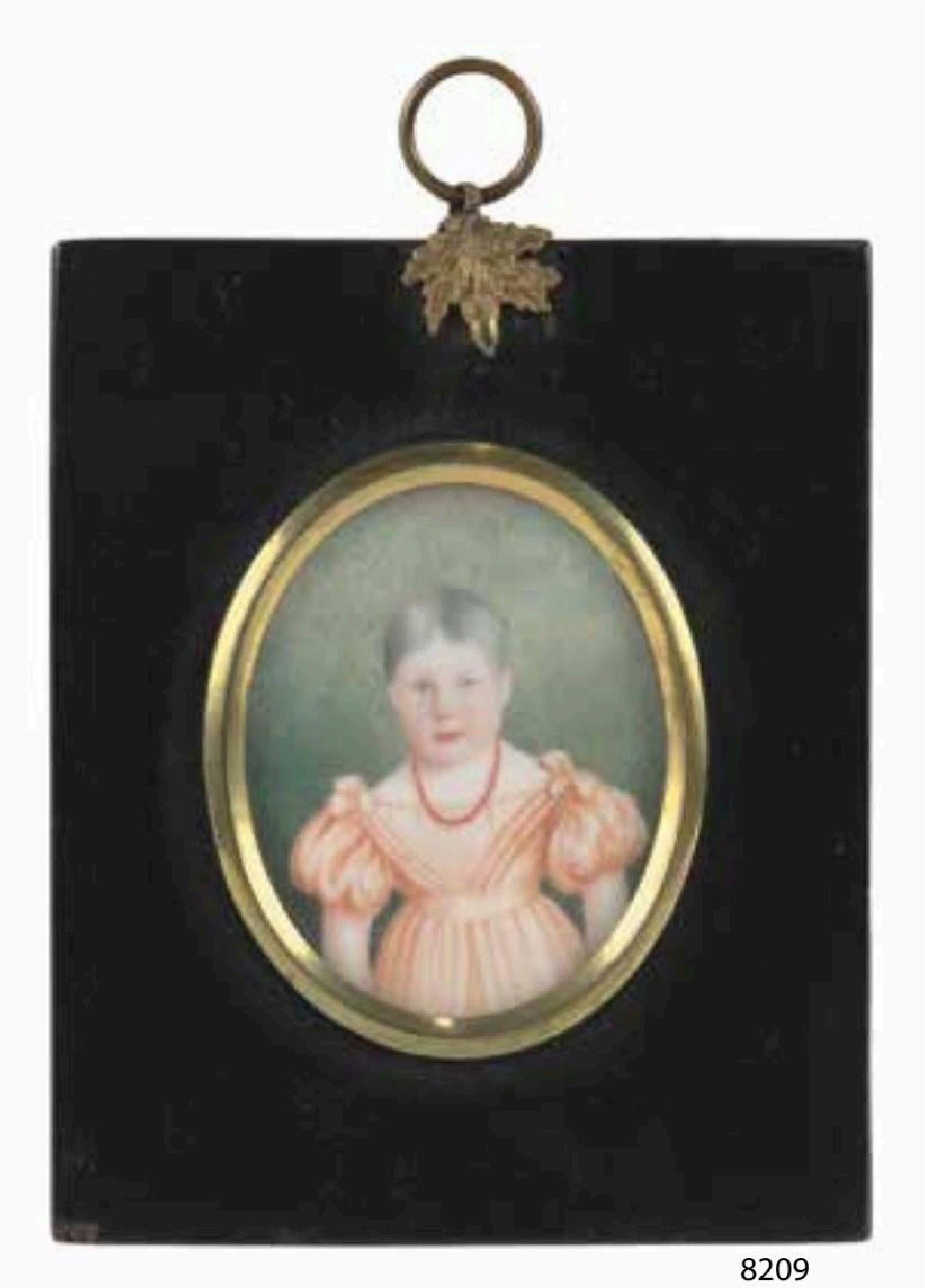
8207. **SEYMOUR & BOSWORTH FOUR-GALLON STONEWARE CROCK**
Circa 1880
Impressed “Seymour & Bosworth Hartford Conn 4” (somewhat smudged). Cobalt blue floral decoration. Height 11.5”. Diameter 11.75”. 200/400


8208

8208. **FINE PAINT-DECORATED PINE DOCUMENT BOX**
New England, Early 19th Century
Allover sponged decoration in shades of red, yellow and ochre. Hinged locking lid with brass ring handle at center. Retains key. Height 5.75". Width 12". Depth 9.75". 3,000/5,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 1, 1995.

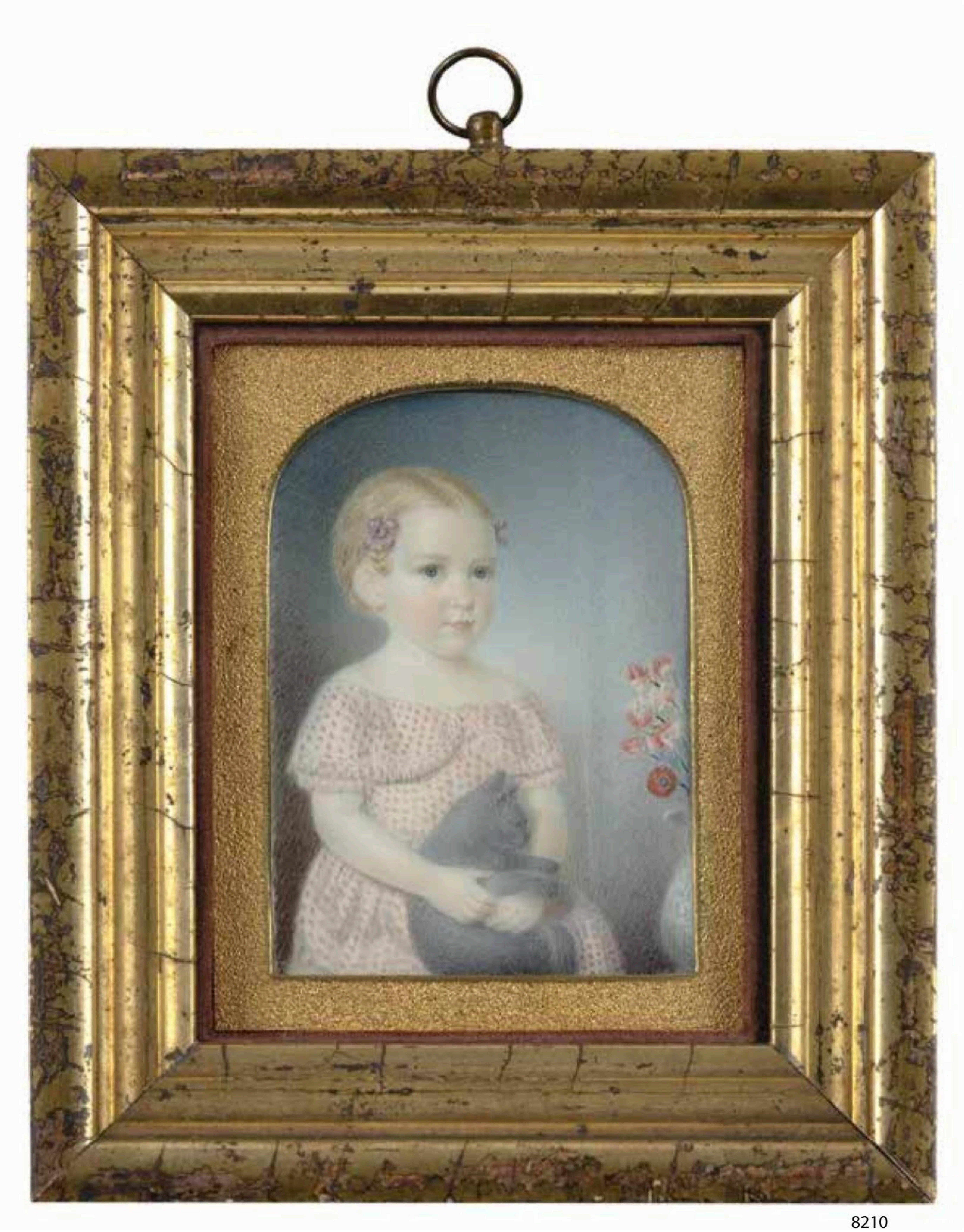
8209. **PORTRAIT MINIATURE ON IVORY OF A GIRL IN A PINK DRESS**
Probably England, Late 18th/Early 19th Century
Wearing a coral bead necklace. Identified verso as Sophia Wood Tyndale, Danbury, Essex, Aged 3 1/4[?], and possibly dated 1776. Watercolor, 2.5" x 2" sight. Framed 4.75" x 3.75". 800/1,200


8209

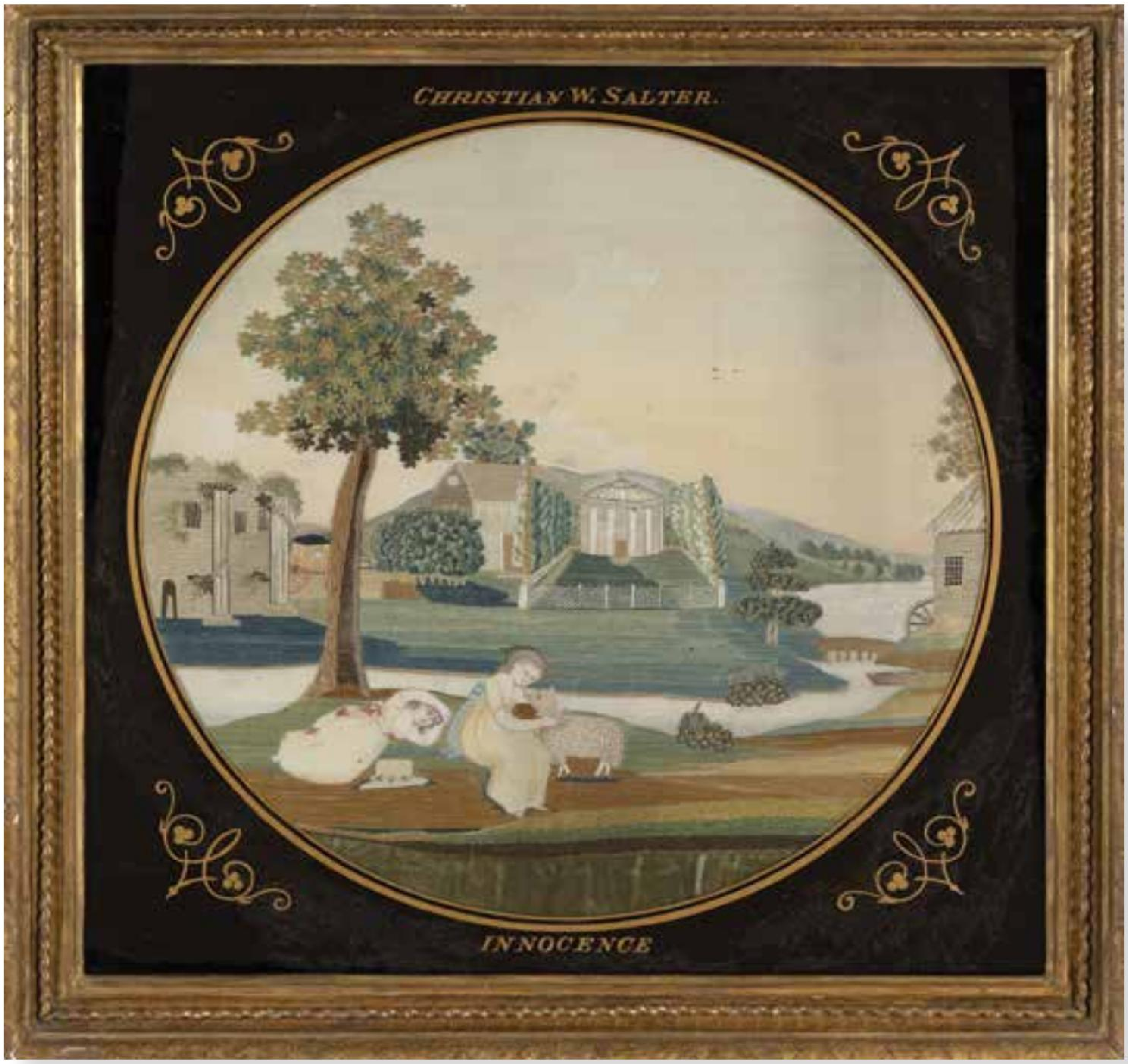
8210. **ELIZA GOODRIDGE**
Massachusetts, 1798-1882
Portrait miniature on ivory of a young girl holding a gray cat. The girl, wearing a pink and white spotted dress and with her blonde hair held back with tartan bows, is posed beside a bouquet of flowers against a blue-gray striated ground, typical for the artist. Watercolor, 3.625" x 2.5". Framed 6.375" x 5.5".
1,500/2,500

Provenance:
Estate of Edward Grosvenor Paine.
Marguerite Riordan, Stonington, Connecticut, March 11, 1998.

Eliza Goodridge, sometimes known as Elizabeth, was the younger sister of Sarah Goodridge, also a miniaturist. Both women were self-taught and painted in a similar style, but Sarah's association with Gilbert Stuart, who provided her technical instruction and introduced her to future patrons, advanced her career beyond that of Eliza's. The two worked together in Boston until the 1830s, when Eliza relocated to central Massachusetts. In 1849, at age 51, she married Ephraim Stone, a sawmill and general store owner in Templeton.



8210



8211

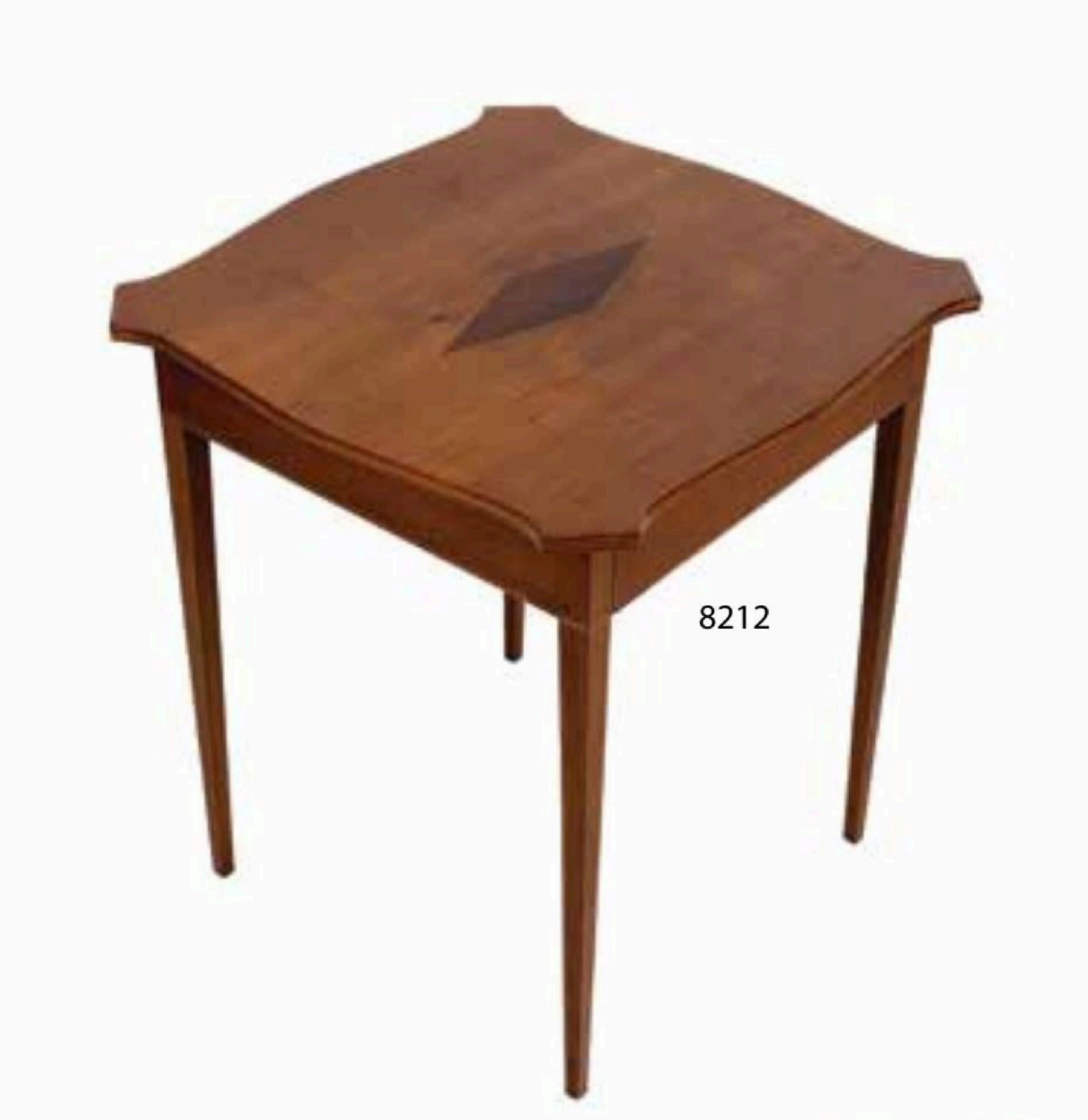
8211. **SILK NEEDLEWORK PICTURE “INNOCENCE”**
Hartford, Connecticut, Circa 1800

Wrought by Christian W. Salter of the Lydia Bull Royce School. Depicts two girls and a lamb under the shade of a tree in a bucolic classical landscape. Charmingly and finely detailed, with one girl’s flower-covered straw hat resting on the ground beside her, a horse-drawn carriage approaching the stable in the middle distance, waves spilling over the watermill on the far right, and the rooftops of a village peaking out over the trees in the far distance. Worked in vibrantly colored threads, silk and velvet on watercolored silk, with superbly painted detailing to the faces of both girls and the pink-tinged sky background. Housed in a giltwood frame with a black eglmoise mat with gilt “Christian W. Salter.”, “Innocence” and corner flourishes. 18” x 17” sight. Framed 23.5” x 23”. 3,000/5,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, March 17, 1987.

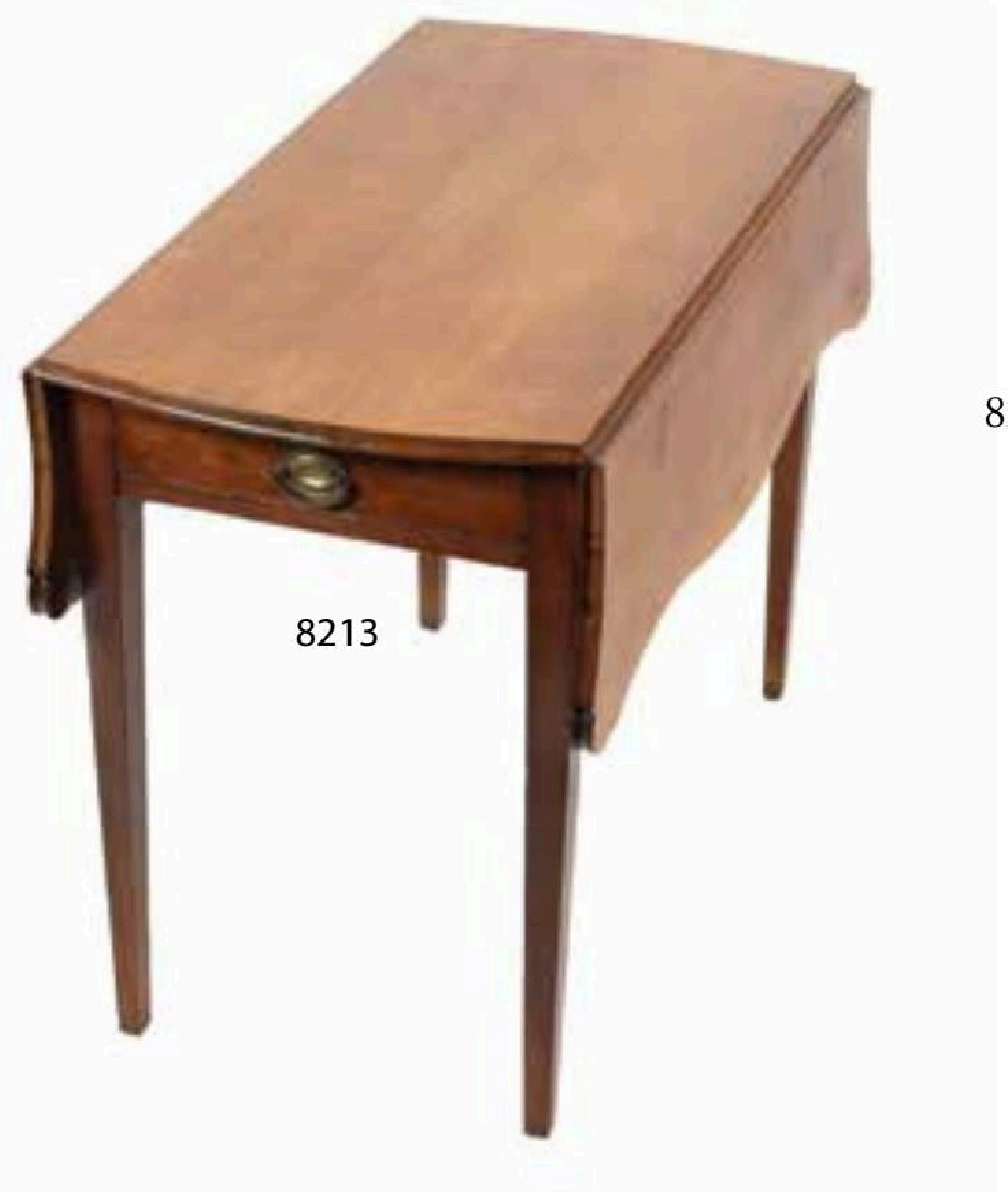
Reference:
Another example wrought by Christian Williams Salter is illustrated in ***Girlhood Embroidery: American Samplers & Pictorial Needlework 1650-1850, Vol. I*** *by Betty Ring (N.Y.: Alfred A Knopf, 1993), p. 213, fig. 248.*
“Mrs. Royce’s and Misses Pattens’: Rivalries to Agitate” by Carol Huber, antiquesamplers.com/articles/rivalries.htm.

According to Betty Ring, Christian Williams Salter (1790-1856) was a daughter of John Salter (1769-1831) and Mary Williams (1769-1850) of Tolland, Connecticut. She was named for her grandmother and died unmarried.


8212

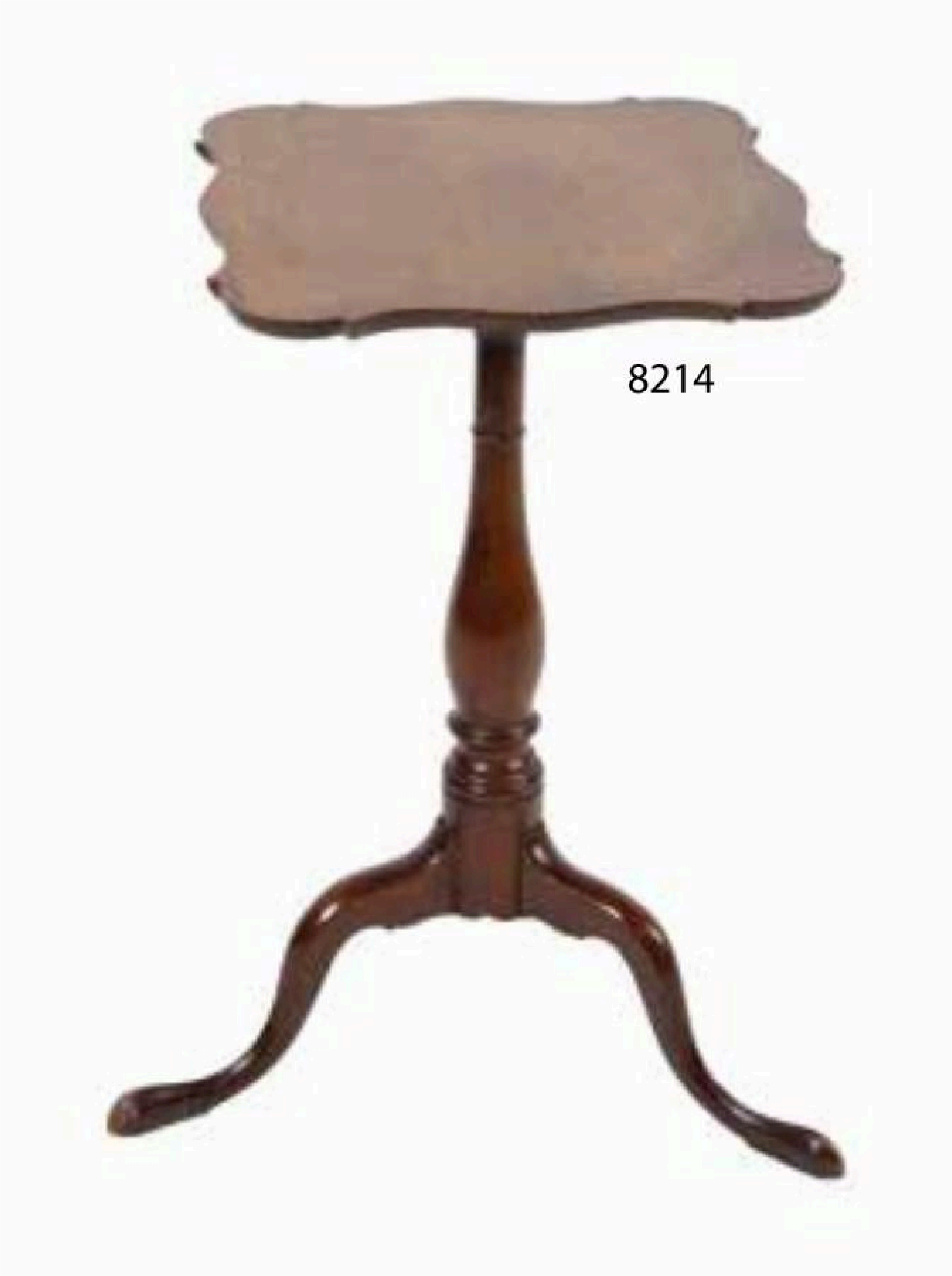
8212. **RARE FEDERAL INLAID CHERRY TURTLE-TOP ONE-DRAWER STAND**
Connecticut, Circa 1800
Overhanging top inlaid at the center with a contrasting diamond bordered by line and dot inlay. Hidden drawer in apron with note indicating the piece is signed “Furness”; signature possibly on underside of drawer. Checkered diamond inlay around lower perimeter of apron, and fine string inlay down the lengths of the square tapered legs. Height 27.25”. Top 24” x 23.25”. 2,000/3,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, January 1, 1992.


8213

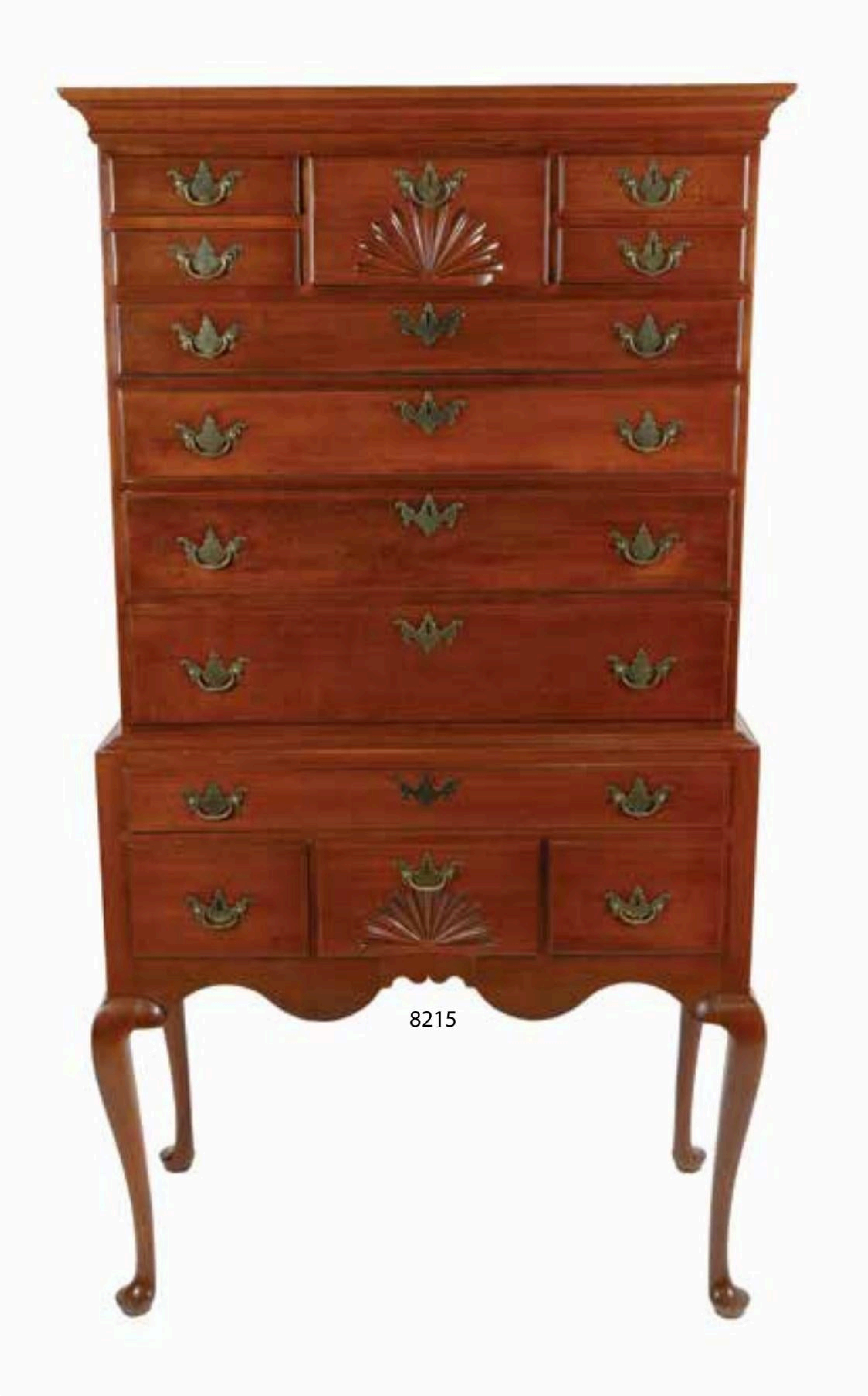
8213. **FEDERAL CHERRY PEMBROKE TABLE**
New England, Probably Hartford, Connecticut, Circa 1800
Serpentine top with molded edge and hinged leaves. Single drawer in apron. Square tapered legs. Pine secondary woods. Height 29”. Width 19”. 1,000/1,500

Provenance:
Marguerite Riordan, Stonington, Connecticut, December 1, 1992.


8214

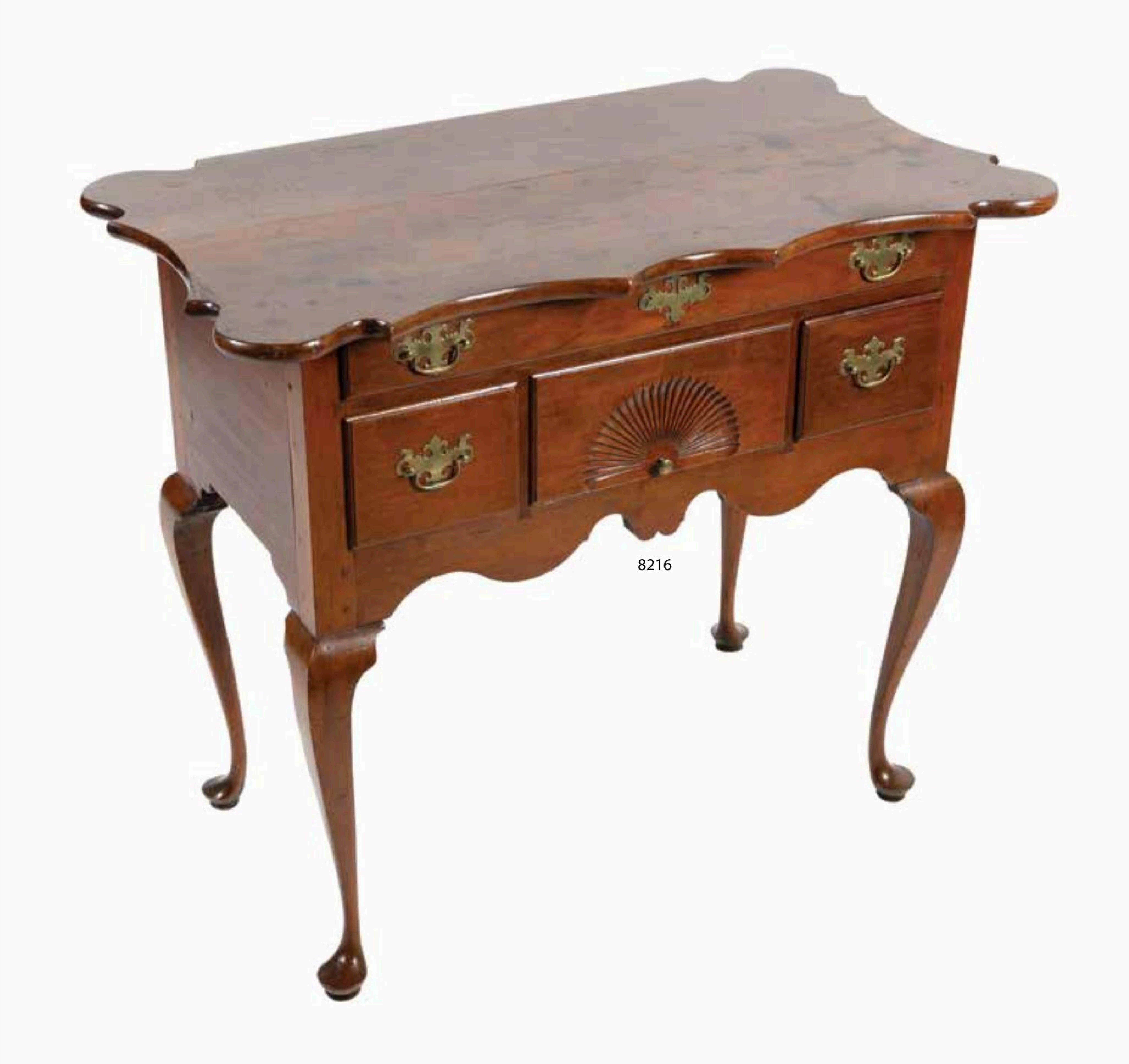
8214. **FINE CHIPPENDALE CHERRY CANDLESTAND**
Connecticut, Circa 1770
Attributed to Eliphalet Chapin (1741-1807), East Windsor, Connecticut. Serpentine top. Ring-turned vasiform pedestal raised on an arched tripod base with well-developed snake feet. Pristine condition, with no repairs or replacements, and an old finish naturally faded on the top. Height 27.75”. Top 17” x 16.5”. 3,000/5,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 6, 1989.



8215. **FINE QUEEN ANNE CHERRY FLAT-TOP HIGHBOY**
Hartford Area, Connecticut, Circa 1750
In two parts. Upper case with a deep shell-carved central drawer flanked by four small drawers, with four graduated full-width drawers below. Lower case with a full-width drawer over three side-by-side drawers, the central with a matching shell carving. Deeply scalloped apron, typical of Connecticut. Cabriole legs end in pad feet. Notable deeply carved shells and pristine color. Appears to retain its original brass hardware. Height 72". Width 38". Depth 19.75". 4,000/8,000

Provenance:
Green (or Greene) Family, Rhode Island.
Marguerite Riordan, Stonington, Connecticut, purchased from the Green family.
Acquired from Marguerite Riordan, February 2, 1987.



8216

8216. **EXTREMELY RARE AND IMPORTANT QUEEN ANNE CHERRY DRESSING TABLE WITH SCALLOPED TOP**
Wethersfield Area, Connecticut, Circa 1750
Generously overhanging top with out-rounded corners, gracefully scalloped on three sides and the rear side straight. Full-width drawer over three side-by-side drawers, the central with fan carving. Fluidly scrolled apron. Fine cabriole legs end in pad feet. Very good surface and color, and a very desirable small size. Bass and eastern white pine secondary woods.
Height 32”. Maximum width 37.25”. Case width 31”. Depth 21”. 25,000/50,000

Provenance:
Discovered in Clinton, Connecticut, 1945.
William's Antique Shop, Old Greenwich, Connecticut. Accompanied by a letter on shop letterhead from Betty H. Richmond providing a story of how she and her husband found the piece in Clinton.
Christie's, Americana Sale, 1988.
John Walton, Inc., Griswold, Connecticut.
The Collection of Thomas and Alice Kugelman, Hartford, Connecticut.
Marguerite Riordan, Stonington, Connecticut, January 26, 1999.

Reference:
***Connecticut Furniture: Seventeenth and Eighteenth Centuries** by Henry P. Maynard (Hartford, Ct.: Wadsworth Atheneum, 1967), p. 103, no. 180.*
“Scalloped-top Furniture of the Connecticut River Valley” by Michael K. Brown, The Magazine Antiques*, May 1980, p. 1092-1099.*

Illustrated:
“The Winter Antiques Show” by Lita Solis-Cohen, Maine Antique Digest*, March 1999, p. 1F.*
Featured in a Marguerite Riordan advertisement in The Magazine Antiques*, May 1999.*

Period scallop-topped dressing tables are exceedingly rare. This table exhibits several traits associated with the Wethersfield school: the fluid skirt, the style of fan carving, the canted knee brackets and the truncated pads on the feet. Similar examples are in the collection of the Connecticut Historical Society and the Manchester Historical Society.

8217. MEMORIAL "A DAUGHTERS TRIBUTE TO THE MEMORY OF HER BELOVED FATHER"

Depicts five mournful figures, one a girl with a long black veil obscuring her face, gathered around a memorial monument inscribed "In Memory of Dr. A. Aaron Hosford, who died April 7th AD 1804, in the 57th year of his age. The sleeping dust shall arise, and believing friends unite to part no more.". Monument, draped in black swags and a floral garland, is nestled within an arch formed by a willow and an oak tree and overlooks an unconventionally busy town scene with churchyard, boaters on a pond, a prominent double-chimney house and dozens of other buildings, and several vessels sailing down the distant river. Scene enclosed within an oval bordered by leaves and angels in upper margins with banners "Christ our ransom died.", "There is rest in Heaven." and "Redeeming love soft soft soothings shed.". Unusual pinprick technique in several areas, including handkerchiefs, the woman's cap and a girl's bodice, provides a trapunto-like effect. Titled lower margin. Inscribed in ink just above title "Etty Hosford, Gt. Barrington, A.D. 1810.". Watercolor, ink, gold and mica on paper, 16" x 19.5" sight. Framed 20.75" x 24.5".

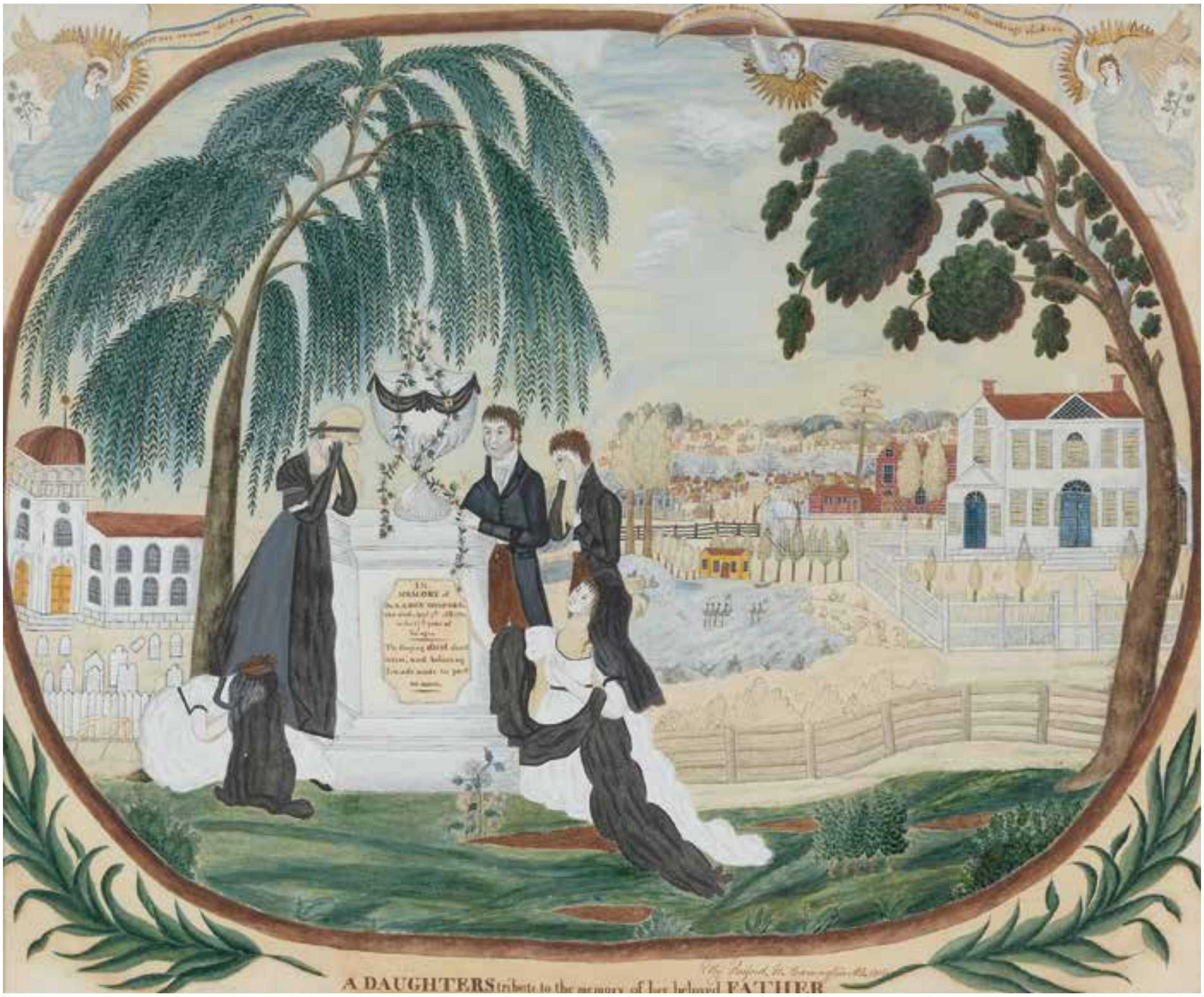
5,000/10,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, August 31, 1996.

Reference:
*This work has been attributed by Betty Ring to a school in western Massachusetts, name unknown. Copies of her August 27, 1996 and February 10, 1997 letters to Marguerite Riordan discussing the attribution are included with the lot. A needlework attributed to the same school is illustrated in Ring's **Girlhood Embroidery: American Samplers & Pictorial Needlework 1650-1850** (N.Y.: Alfred A Knopf, 1993), Vol. I, p. 17, fig. 17, and is part of the Minneapolis Institute of Art collection.*

*A watercolor and ink memorial with similar composition of an oval vignette bordered by leaves and angels and a similar scene of mourners gathered at monument in a relatively busy landscape, accented with pinpricking, is illustrated in **American Folk Paintings: Paintings and Drawings Other Than Portraits from the Abby Aldrich Rockefeller Folk Art Center**, p. 420, fig. 369.*

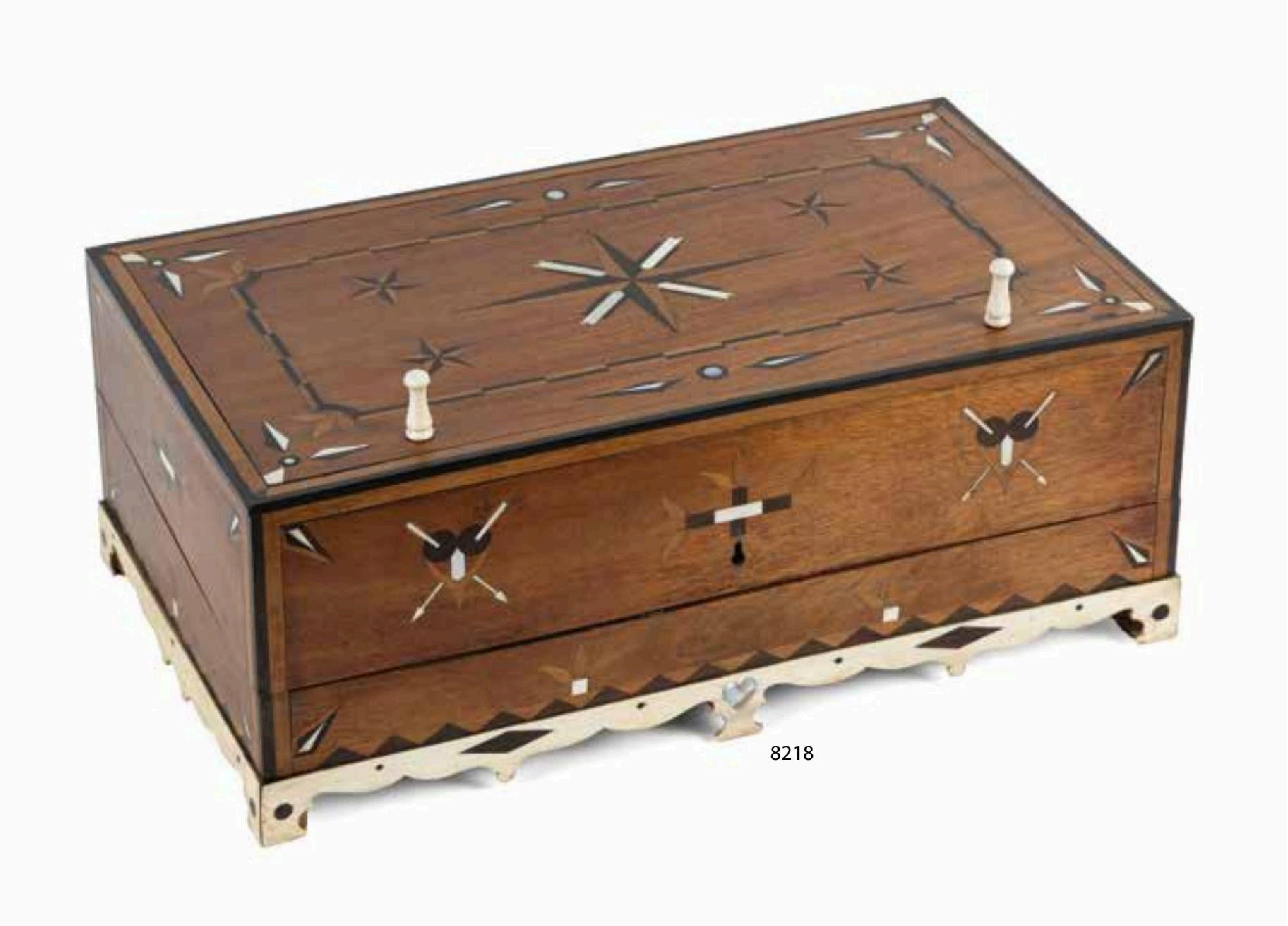
Illustrated:
"Antiquing in Connecticut en Route to Manchester, New Hampshire" by Lita Solis-Cohen, Maine Antique Digest*, October 1996, p. 32B, attributed to a Hartford, Connecticut school.*


A DAUGHTERS tribute to the memory of her beloved FATHER

8217

Genealogical research indicates Dr. Aaron Hosford 1747-1804) was born in Hebron, Connecticut, and died in Wethersfield, Connecticut. He married Esther Hull (1751-1828), daughter of Dr. Isaac and Mary (Moss or Morse) Hull, in Guilford. The couple and four of their children are buried in the same cemetery in Rocky Hill.

Dr. Hosford studied medicine with his father-in-law, Isaac Hull. By the early 1770s, Hosford seems to have settled permanently in Wethersfield, where he was listed in the 1790 census and where the births of five of his children are listed in town records. The couple had seven children: Aaron (b. 1772); Joel (died in infancy and buried in the Rocky Hill cemetery); Clarissa (b. 1777); Esther (b. 1779, never married and buried in the Rocky Hill cemetery); Joel Hull (1784-1786 and buried in Rocky Hill cemetery); Othniel (b. 1787); and Harley (b. 1791).



8218

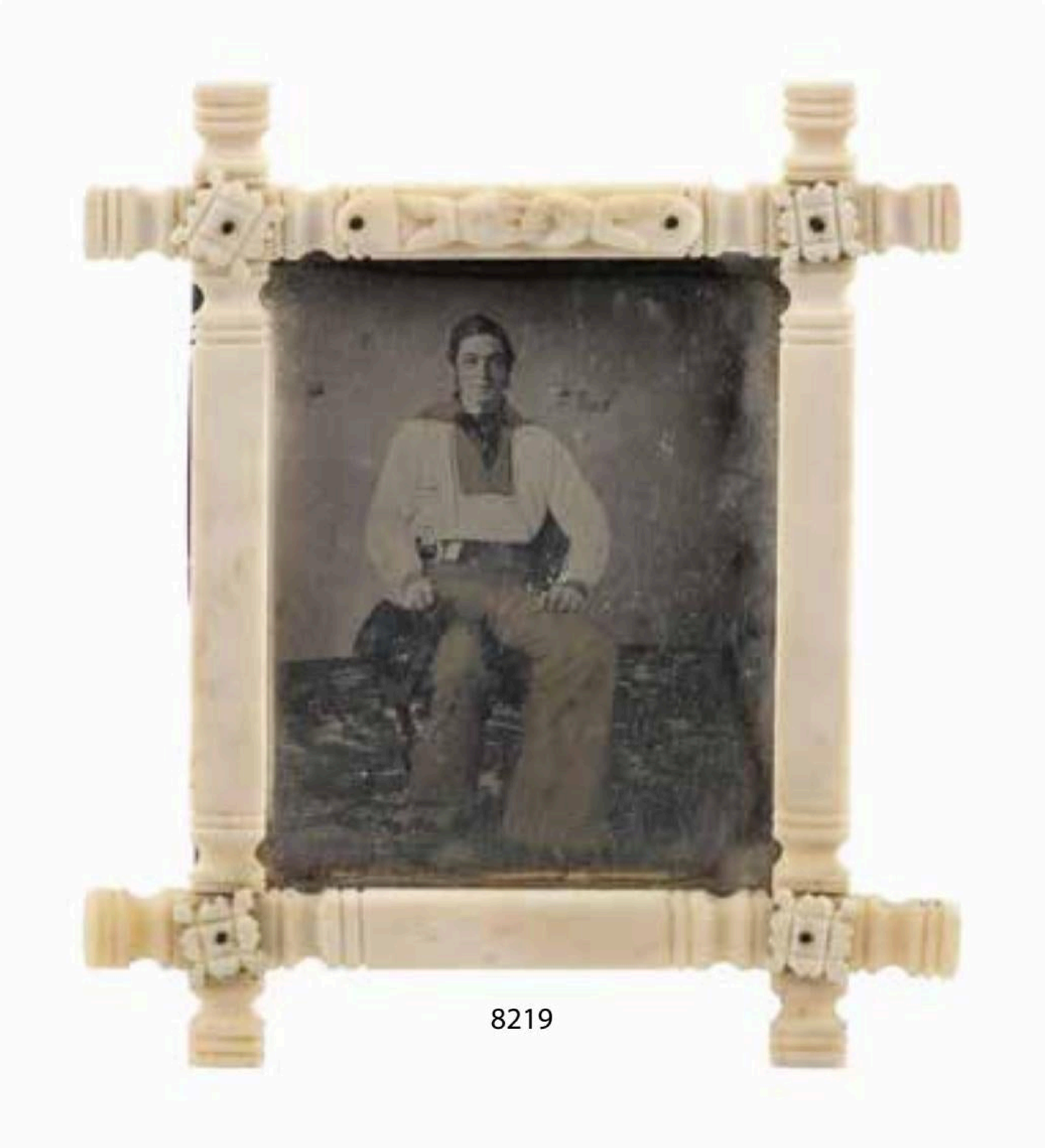
8218. **FINE MAHOGANY TABLETOP DESK WITH EXTENSIVE WHALEBONE, BALEEN, SHELL AND EXOTIC WOOD INLAY**
America, Early to Mid-19th Century
Inlaid designs throughout of stars, petals, geometric devices and hearts pierced with harpoons. Ebony edges. Carved whalebone bracket base inlaid with contrasting diamonds, circles and an abalone heart at center. Interior fitted with a brown velvet-covered writing surface, pen trays, a lidded compartment and a drawer. Turned marine ivory knobs, including two on the lid that function as feet when the desk is open. Interior knobs with red and blue banding. Includes two turned marine ivory "WRH" stamps with matching red and blue banding. Height 7.25". Width 18". Depth 10.25". 8,000/12,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 11, 1989, who noted on her sales receipt the box came from a collection in Coventry, Connecticut.

8219. **TINTYPE OF A SAILOR, HOUSED IN A SCRIMSHAW FRAME**
America, Mid-19th Century
Studio portrait of a seated sailor holding his hat against his leg. Carved whalebone frame surmounted by geometric medallions at each corner and a clasped hands emblem at the top, possibly Masonic. 5" x 4.5". 800/1,200

Provenance:
John Rinaldi Nautical Antiques, Kennebunkport, Maine.

Reference:
Illustrated in ***Scrimshaw and Scrimshanders, Whales and Whalemen*** *by E. Norman Flayderman (New Milford, Ct.: N. Flayderman & Co., Inc., 1972), p. 220.*



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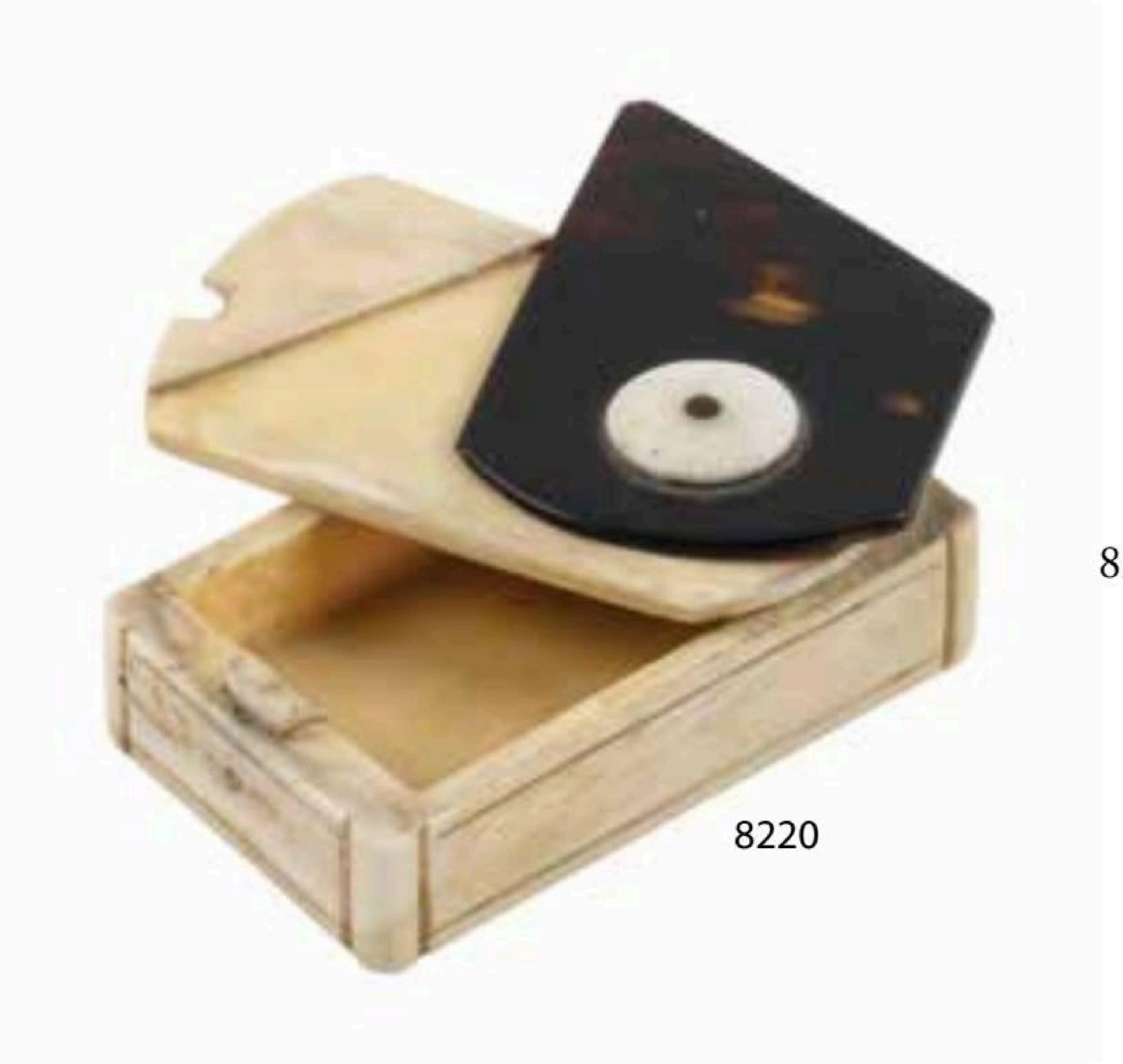


8220

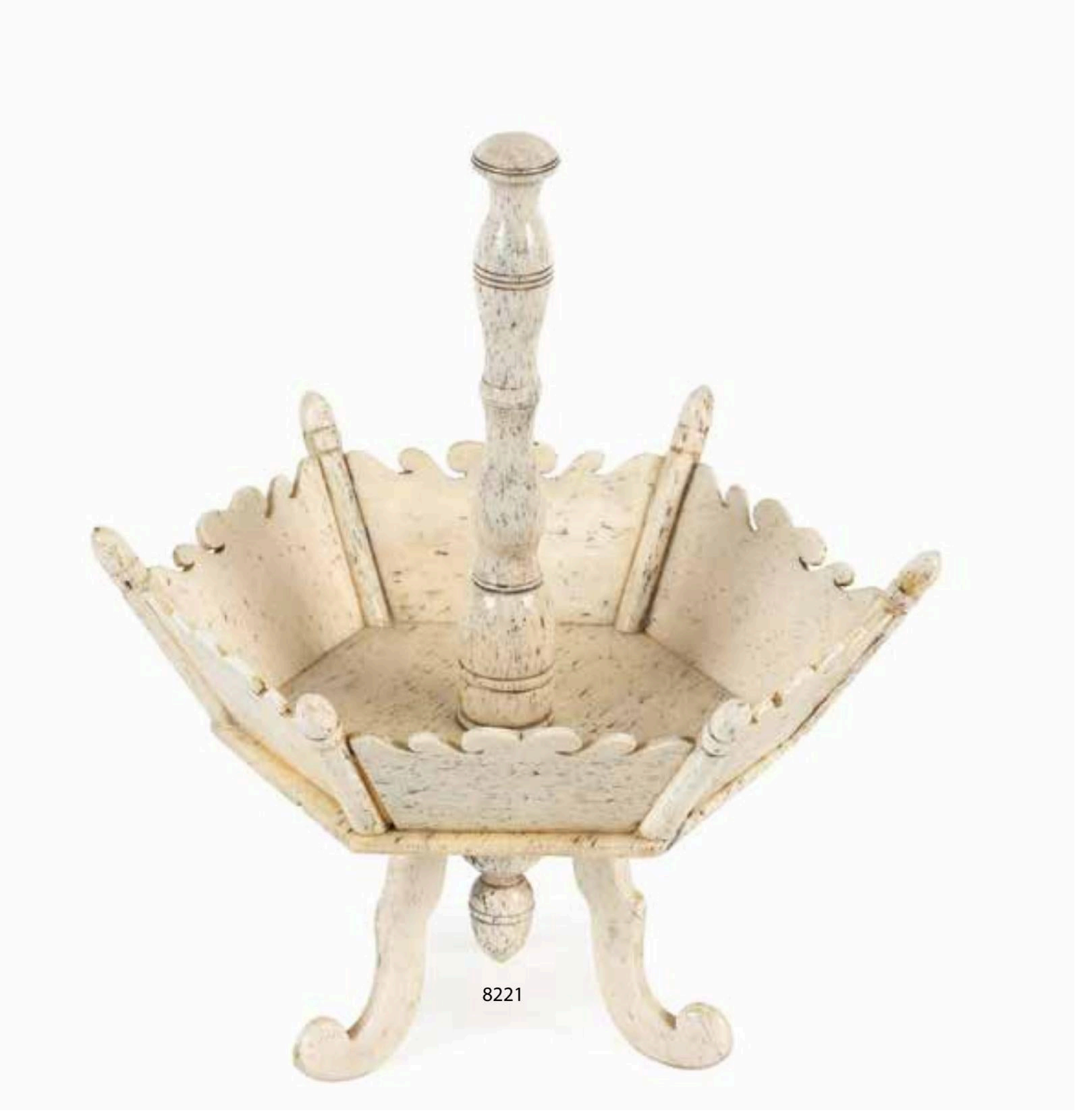
8220. **SAILOR-MADE IVORY AND SHELL PUZZLE BOX**
America, 19th Century
Whale ivory and shell lids slide and pivot around a marine ivory disk, probably walrus ivory. Whale ivory base with deeply incised banding and out-rounded corners. Height 1". Length 3". Width 1.75". 500/1,000

Provenance:
Roper Collection.
John Rinaldi Nautical Antiques, Kennebunkport, Maine, 1979, catalog item 12.

8221. **SAILOR-MADE WHALEBONE SEWING BASKET**
America, Probably Nantucket, Circa 1850
Hexagonal basket, each side with a scrolled top. Corner posts with acorn finials. Central turned post. Tripod base with an acorn pendant and beautifully scrolled legs and feet. Height 8". Width 7".
800/1,200

Provenance:
Northeast Auctions, Portsmouth, New Hampshire, sale date unknown, Lot #462.

Reference:
A similar basket, with provenance to the Barbara Johnson Whaling Collection sold at Sotheby's New York, April 29-30, 1983, Lot #469, was sold at Eldred's, The Marine Sale, August 10, 2023, Lot #4051. The Sotheby's catalog notes the basket was "Found on Nantucket and typical of fine Nantucket work, said to have been made by a whaleship's cooper".

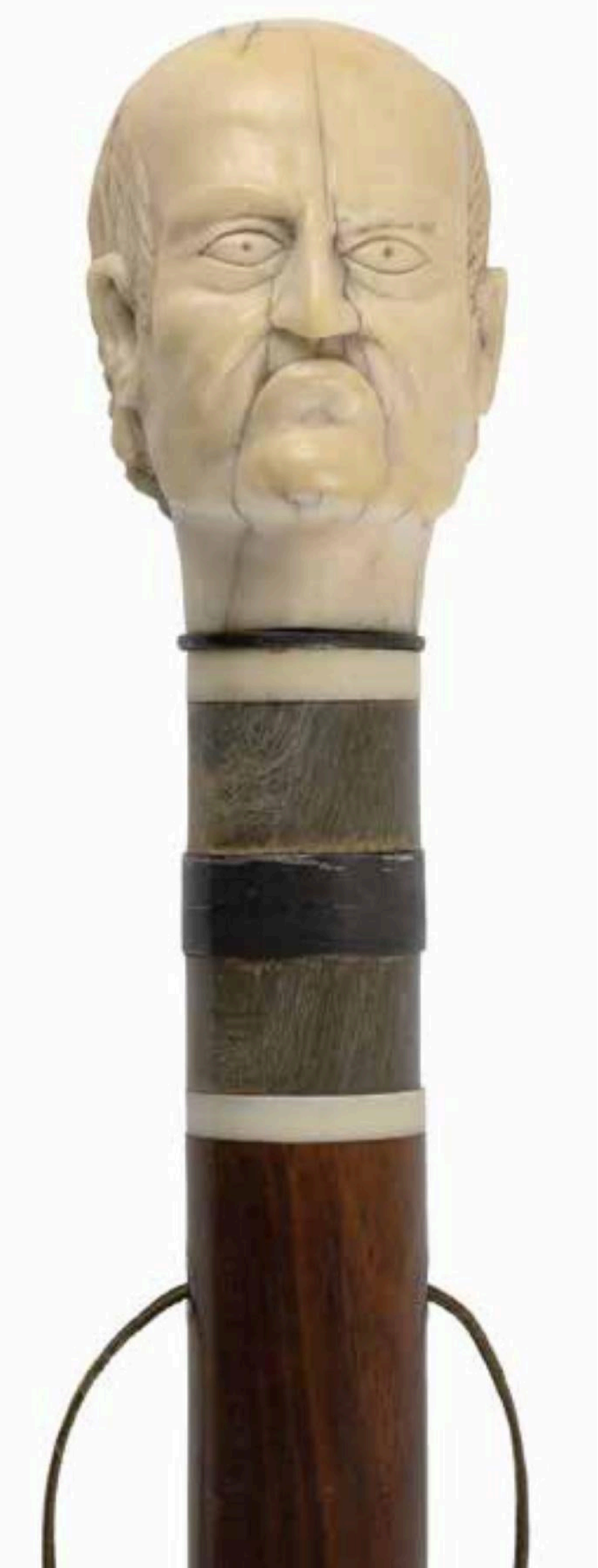


8221

8222. **UNUSUAL SCRIMSHAW WALKING STICK WITH FIGURAL HANDLE**
Circa 1825-1850
Marine ivory handle carved as the head of a man with wavy hair, a beaked nose and a scowling expression. Throat comprised of bands of coin silver, ivory and baleen or wood. Mahogany shaft with coin silver eyelets around hole for wrist cord. Metal ferrule. Length 34.5”. 5,000/10,000

Provenance:
Nantucket Historical Society.
Paul Madden Antiques, Sandwich, Massachusetts.
Jeffrey Cohen, Nantucket, Massachusetts.

8222



8223. **CARVED NARWHAL TUSK WALKING STICK**

19th Century

Walrus ivory handle with a band of inlaid baleen dots and a face carved into the end. Matching band of baleen dots at the top of the narwhal tusk shaft. Baleen spacer between handle and shaft. Length 34.5". 2,500/3,500

Provenance:
Roper Collection.
John Rinaldi Nautical Antiques, Kennebunkport, Maine, 1985, catalog item 19.

8224. **CARVED AND INLAID WHALE IVORY AND WHALEBONE WALKING STICK**

America, 19th Century

Whale ivory octagonal capstick handle inlaid with a shell disk. Whalebone shaft with octagonal, reeded and quilted diamond segments separated by incised banding and highlighted by inlaid ebony dots. Length 36". 2,000/3,000

Provenance:
Northeast Auctions, Portsmouth, New Hampshire, Marine and China Trade Auction, August 21, 2005, Lot #752.

8225. **SCRIMSHAW LADY'S WALKING STICK**

America, Circa 1860

Whale ivory handle carved as a clenched right fist, the cuff inlaid with baleen "buttons". Ivory and baleen banded throat. Tapered exotic wood shaft with metal ferrule. Length 32.5". 500/1,000

Provenance:
Hyland Granby Antiques, Hyannis Port, Massachusetts.

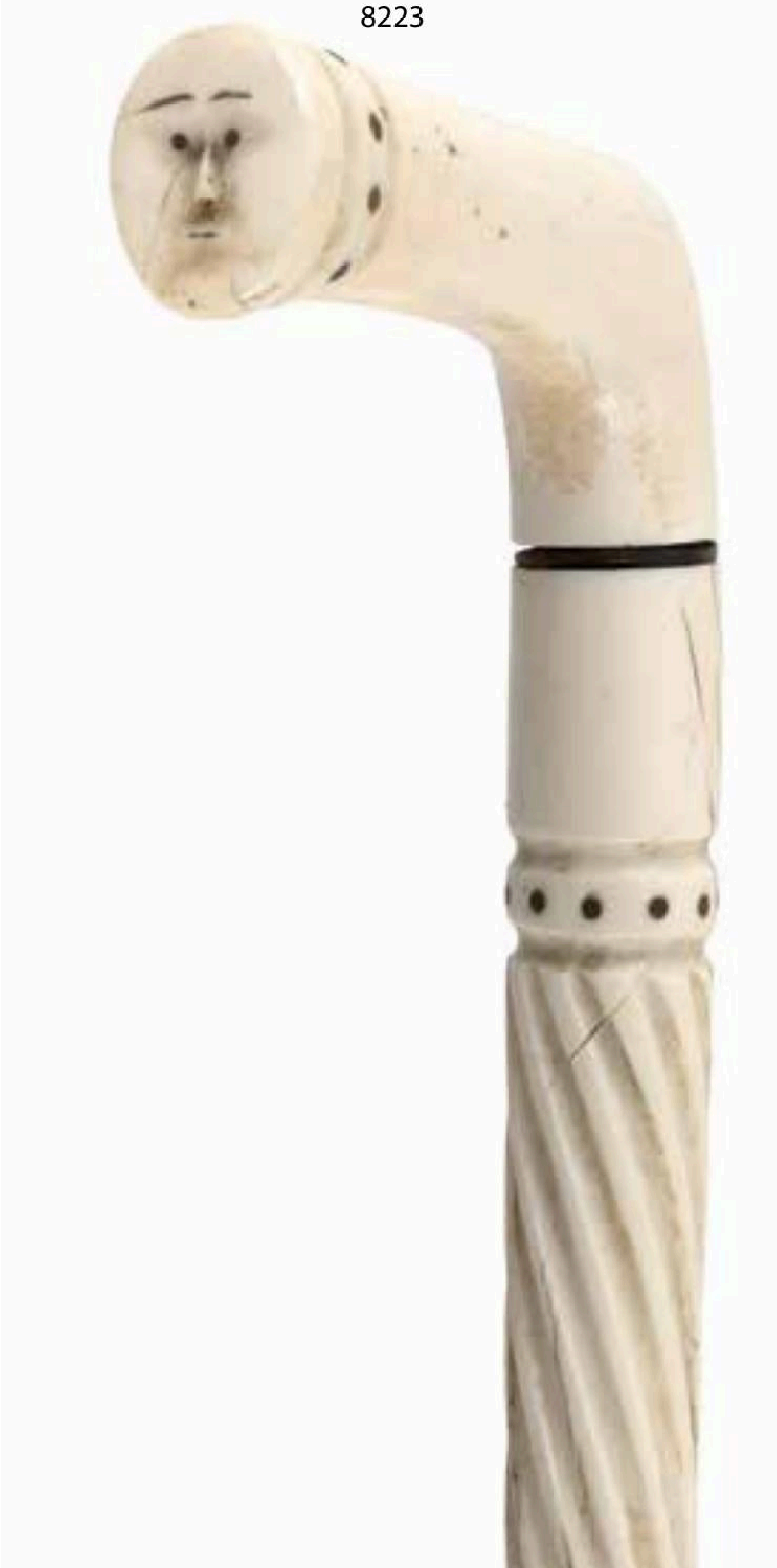
8226. **SCRIMSHAW CLENCHED FIST WALKING STICK**

Early 19th Century

Whale ivory handle carved as a clenched right fist and ruffled cuff. Octagonal tropical wood shaft tapers to a cylinder, the upper portion inlaid with ivory, baleen and abalone spearpoints, diamonds, rectangles and teardrops. Length 37.25". 1,000/1,500

Provenance:
Marguerite Riordan, Stonington, Connecticut, October 4, 2001.

8223



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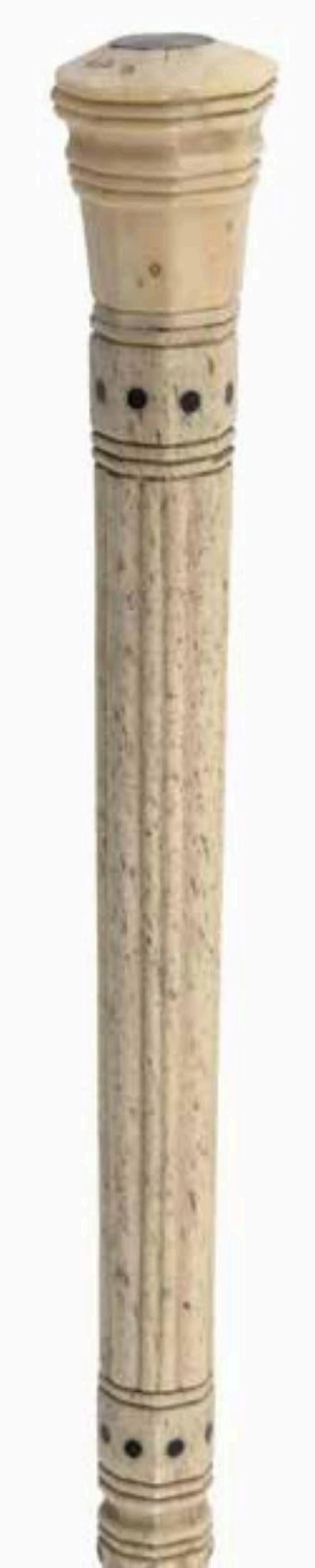

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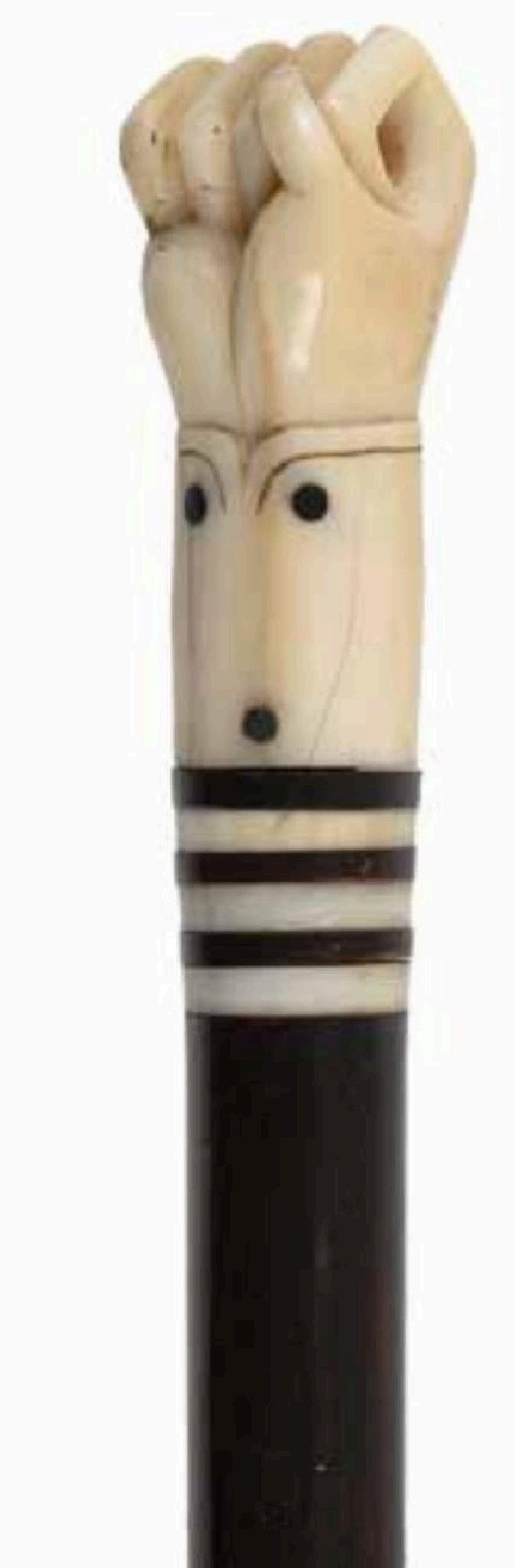

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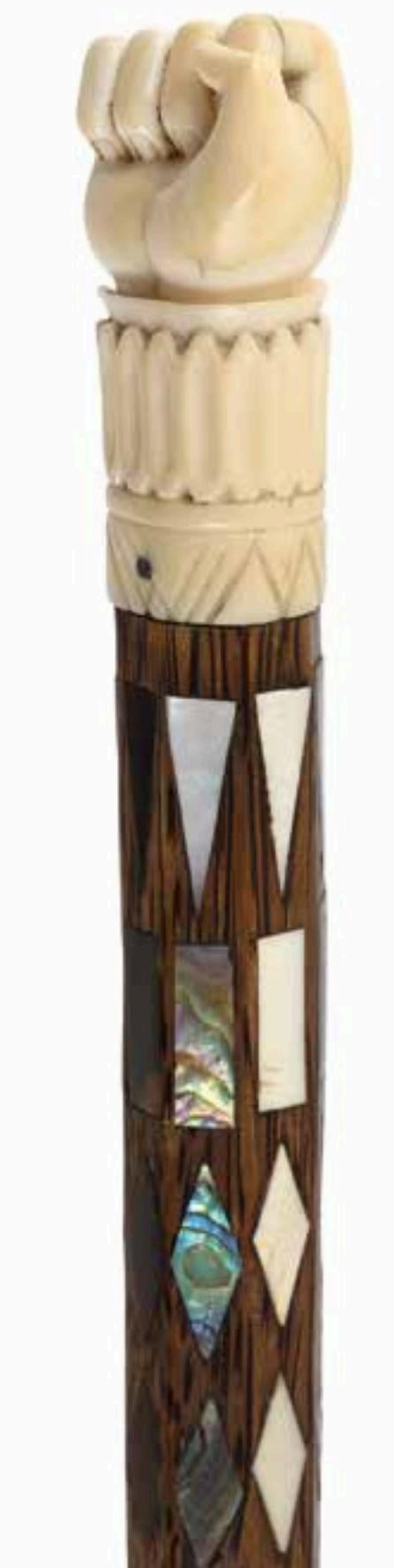
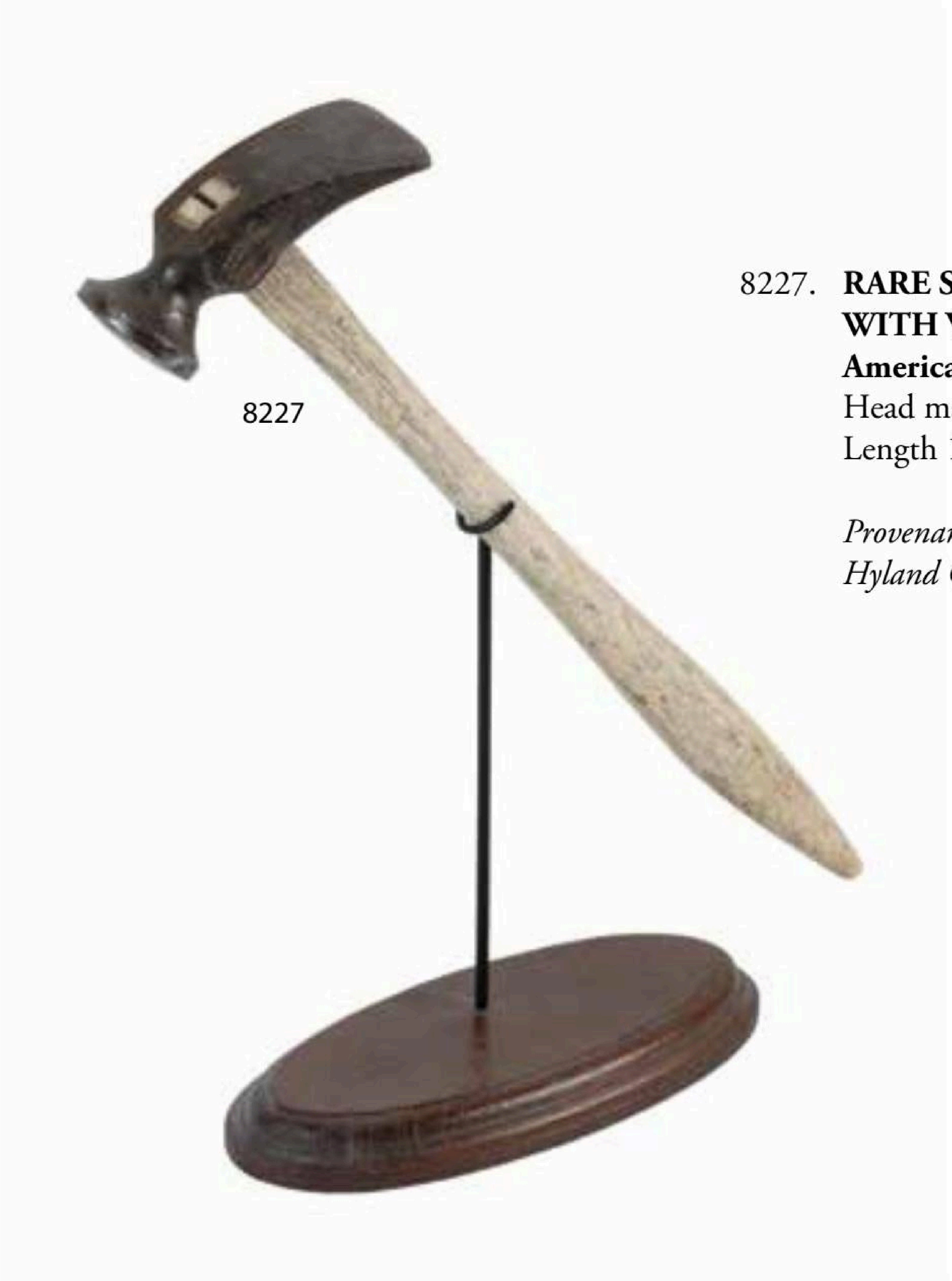


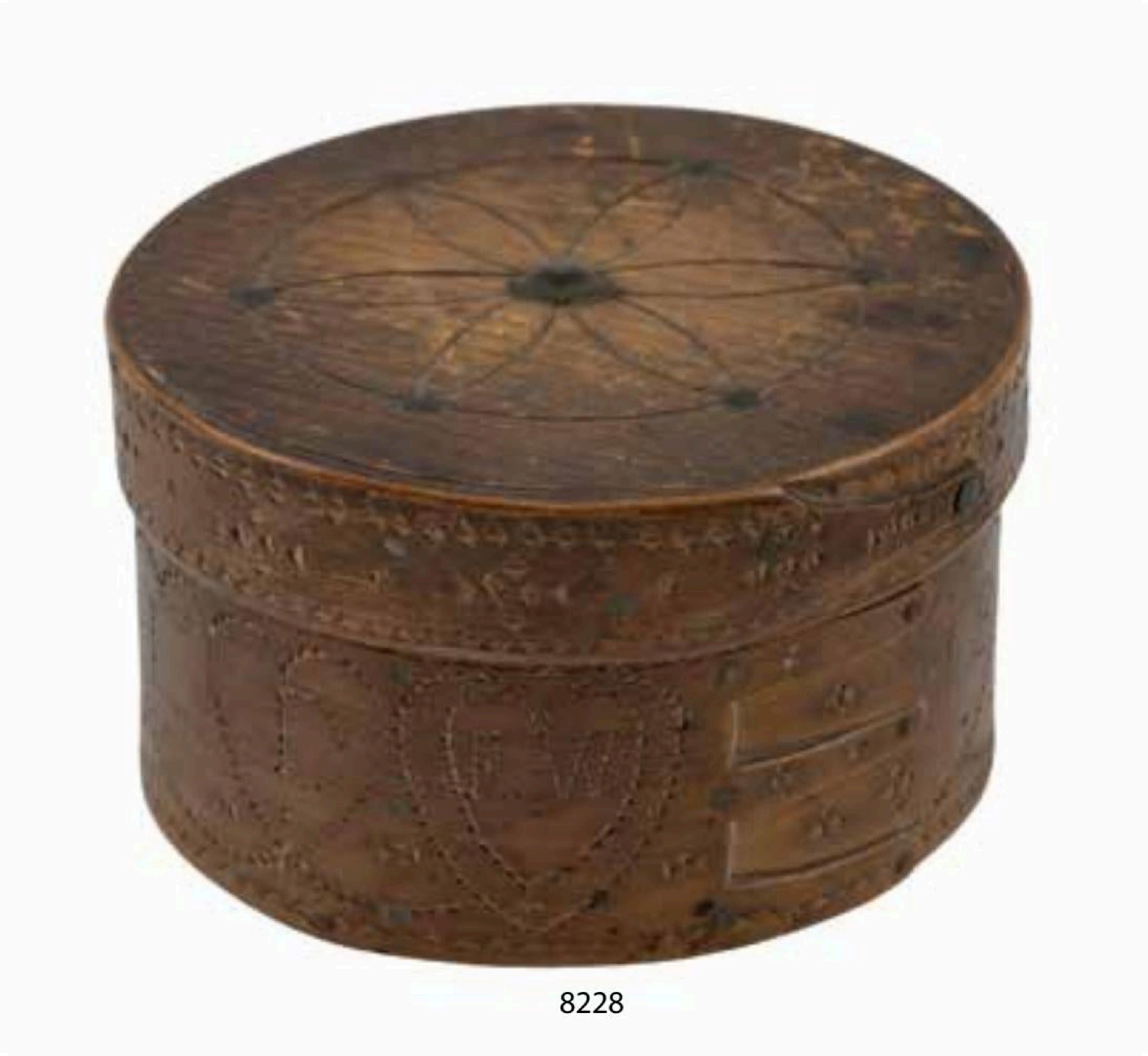

8227

8227. **RARE SCRIMSHAW COBBLER'S HAMMER WITH WHALEBONE HANDLE**
America, Late 19th Century
Head marked "E. Howard N. Bridgewater" and "3".
Length 14.25". With stand. 400/600

Provenance:
Hyland Granby Antiques, Hyannis Port, Massachusetts.

8228. **SAILOR-MADE CARVED WOODEN DITTY BOX**
Circa 1841
Top of lid with a floriform design centered by a metal stud and with pique at the tip of each petal. Lip and sides of box with bands of geometric designs and hearts, the hearts containing "1841", "81", "Y", "O", "L", "D", "EW", an image of a sailboat and geometric designs. Finger-lapped construction. Height 2.25". Diameter 4.25". 800/1,200

Provenance:
Whaleman's Shipping List, New Bedford, Massachusetts, who indicated it was purchased from a New Bedford home with whaling provenance.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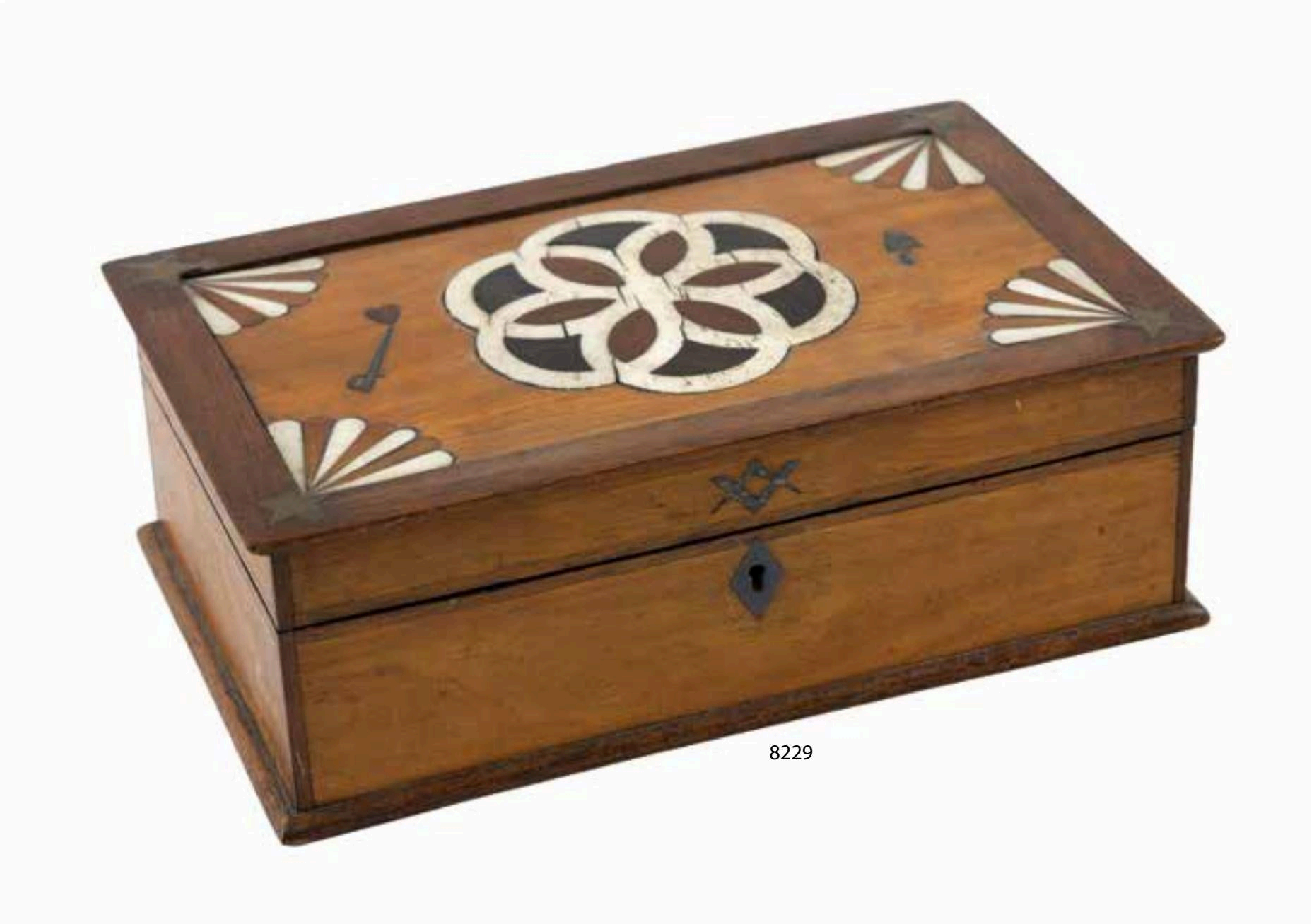
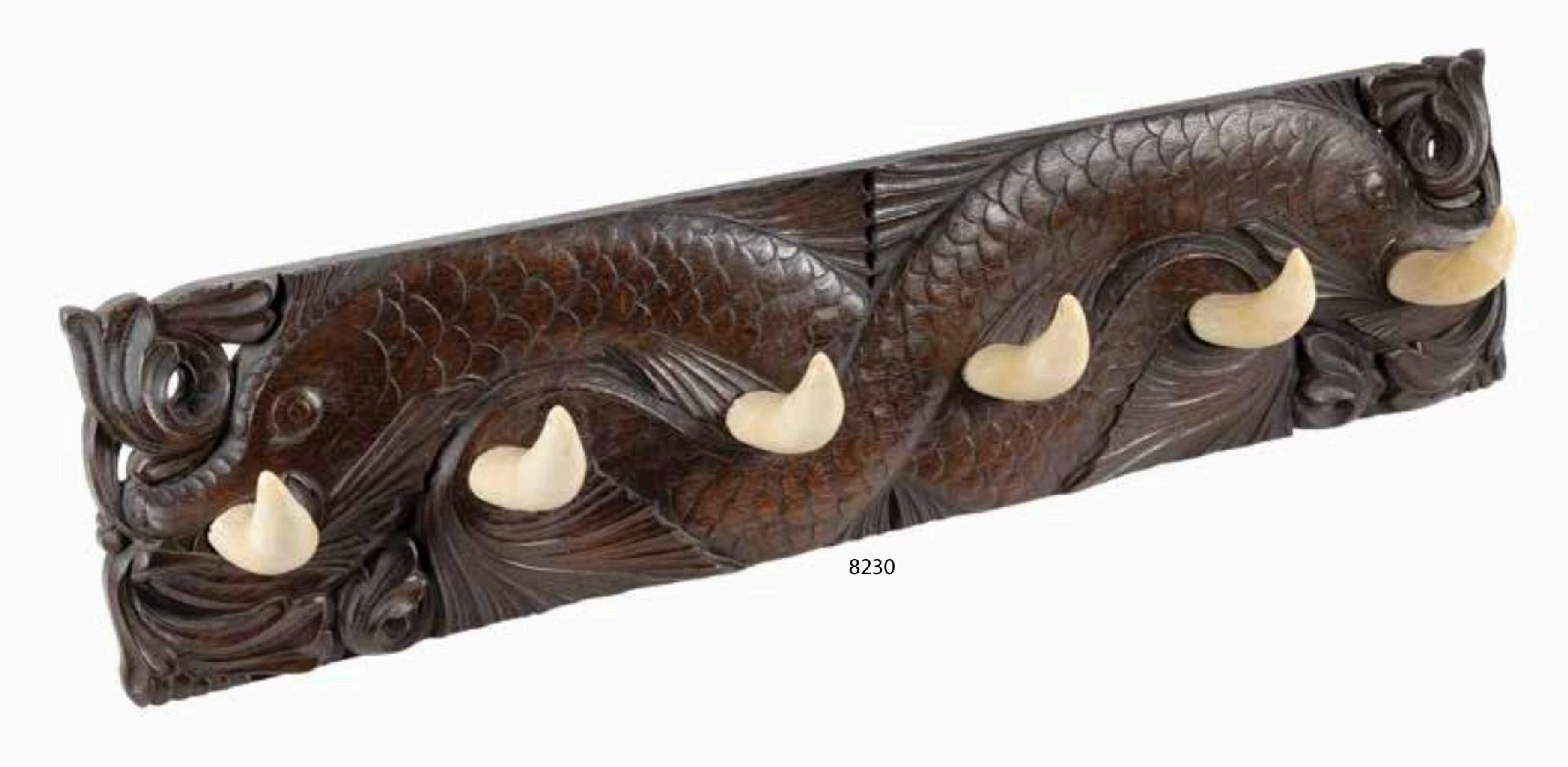

8229

8229. **WHALEBONE AND EXOTIC WOOD INLAID KEEPSAKE BOX**
America, Circa 1875
Hinged lid with floral medallion at the center composed of an elaborate pattern of overlapping whalebone rings and exotic wood petals and leaves. Medallion flanked by a metal Masonic sword piercing an exotic wood heart, and a metal Masonic trowel. Whale ivory and exotic wood quarter fans and metal five-pointed stars at the corners. Metal Masonic compass and square at front of lid and metal diamond-shaped key escutcheon. Height 3.25”. Width 9.75”. Depth 6.25”. 2,000/3,000

Provenance:
Hyland Granby Antiques, Hyannis Port, Massachusetts.



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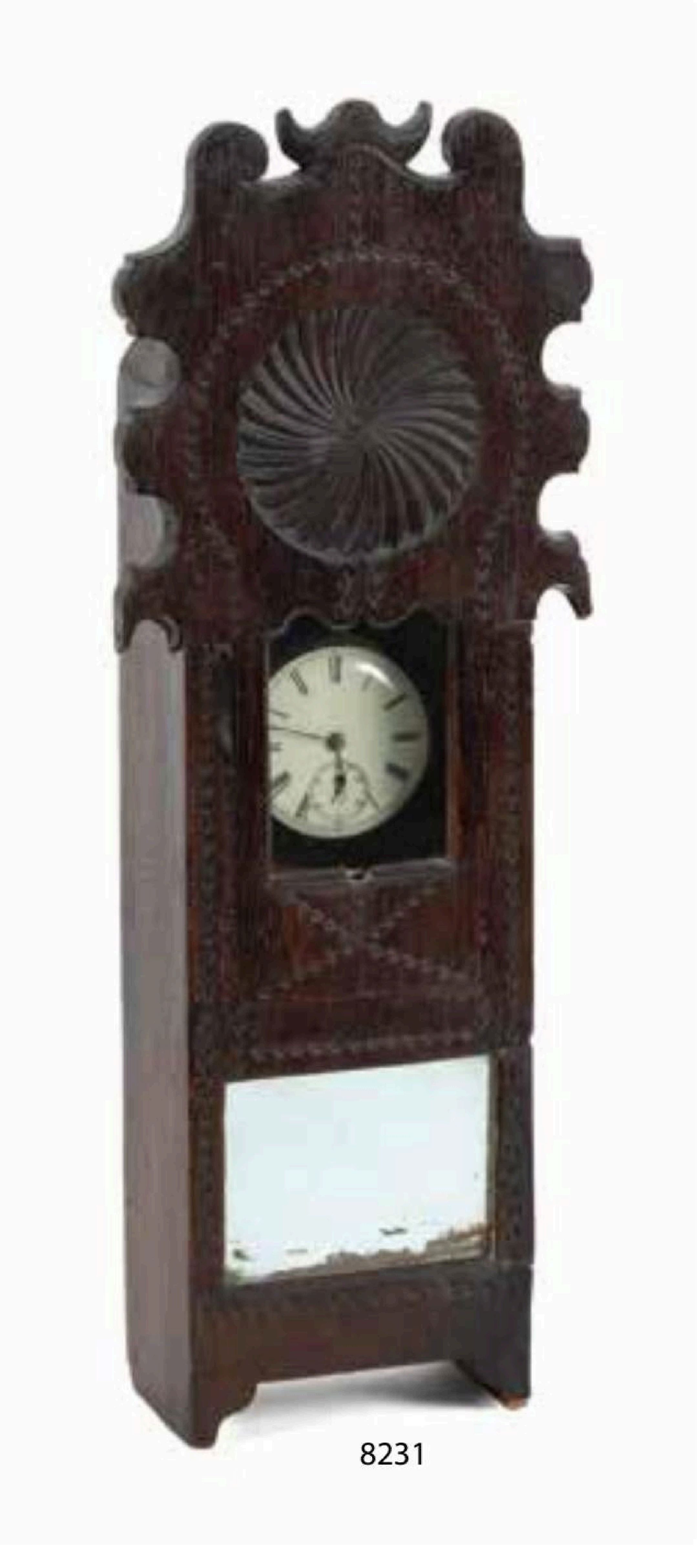


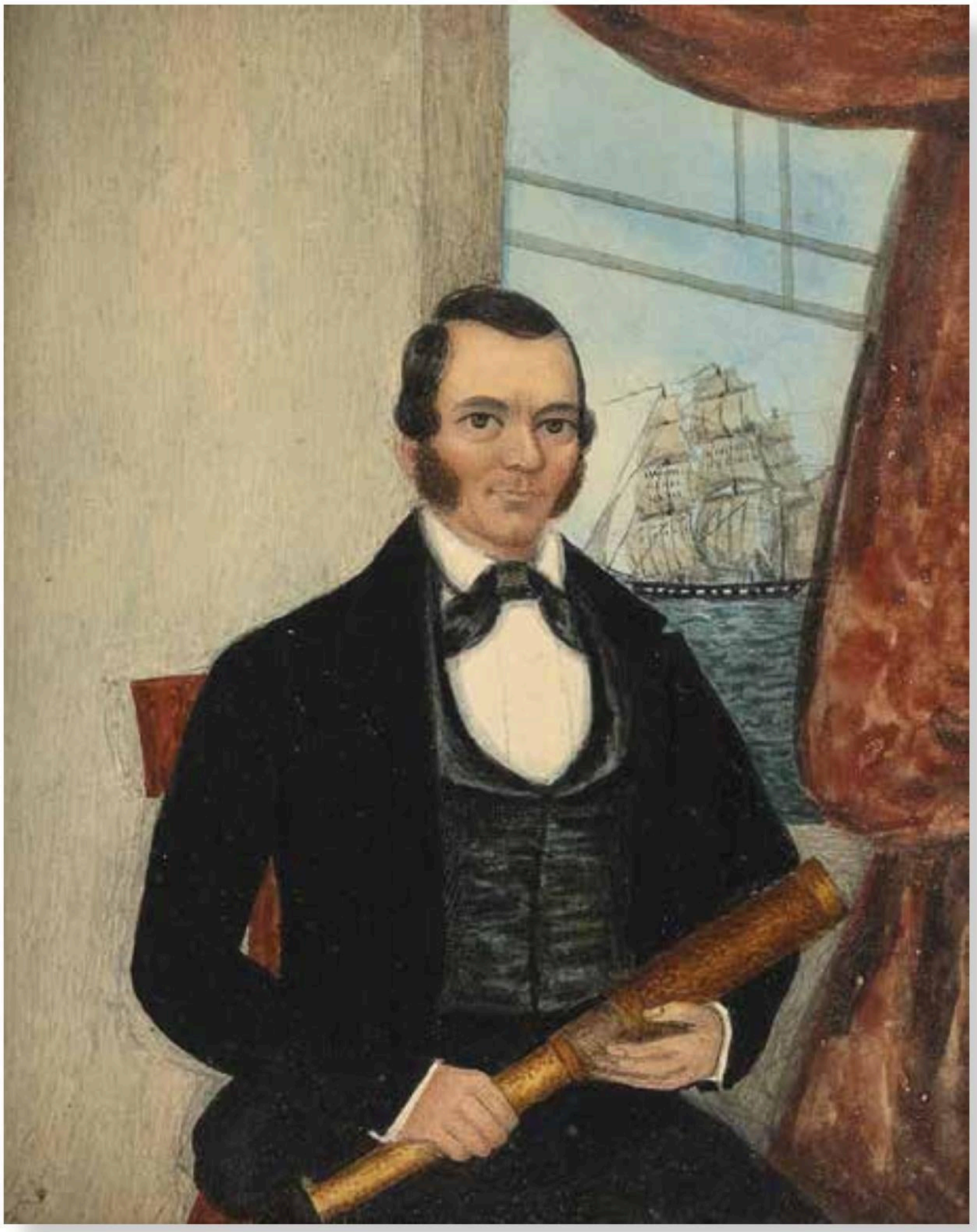
8231

8230. **RARE WHALE'S TOOTH AND RELIEF-CARVED HARDWOOD WALL HANGING RACK**
America, Circa 1870
Six semi-polished whale's teeth mounted to a backboard carved and pierced with entwined dolphins amidst acanthus leaves. Backboard 9.25" x 39". 8,000/12,000

Provenance:
John Rinaldi Nautical Antiques, Kennebunkport, Maine.

Exhibited:
Kennebunkport Maritime Museum, 1997-2005.

8231. **CARVED WOODEN WATCH HUTCH**
19th Century
Formed as a tall-case clock with a fanciful bonnet, carved pinwheel, mirrored base panel and a chip-carved vine border. Dark brown crazed finish. Slides open for access to watch. Contains a hallmarked English silver pocket watch. Pencil inscription on interior lists Capt. Jos. Northam and members of the Mason and Blanchard families, presumably the chain of ownership. Height 12.75". Maximum width 4.75". 800/1,200



8232

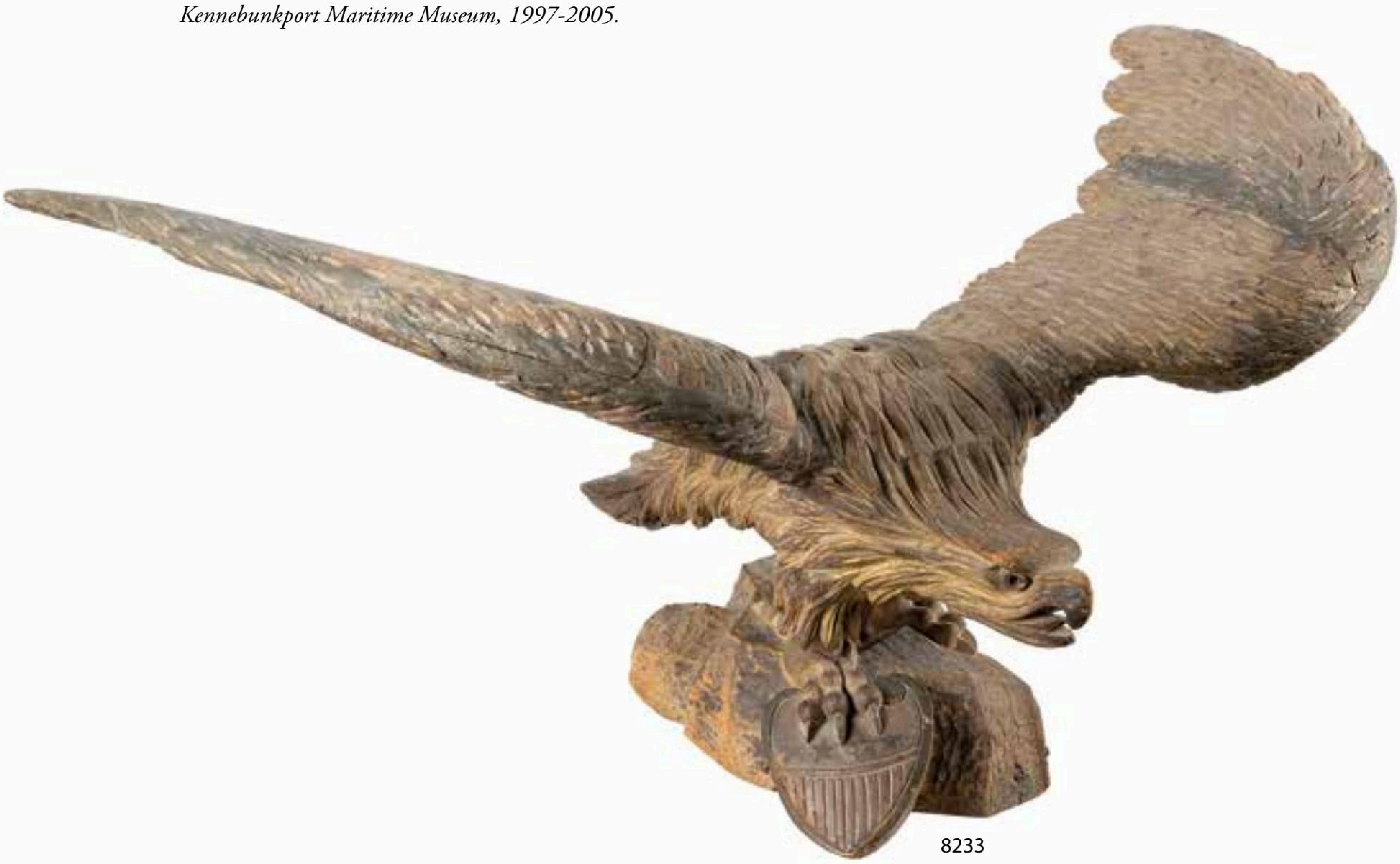
8232. **AMERICAN SCHOOL**
Mid-19th Century
Portrait of a ship captain holding a spyglass, seated before a window overlooking his ship. Finely painted details including the texture of the red drapes, the leather covering on the spyglass barrel and the plaster wall. Possible faint monogram and date lower left. Watercolor on paper, 6” x 4.75” sight. Framed 9.25” x 8.25”.
2,500/3,500

Provenance:
Northeast Auctions, Portsmouth, New Hampshire, Marine & China Trade, August 21, 2005, Lot #833.

8233. **VERY FINE AND LARGE CARVED AND GILDED PILOT HOUSE EAGLE**
America, 19th Century
Realistically carved spread-wing eagle with an open beak, showing its tongue, perched on rockery and holding a Liberty shield in its talons. Very good surface retaining much of its original gilding and some traces of polychroming on the shield.
Height 16.5”. Width 40”. 10,000/15,000

Provenance:
John Rinaldi Nautical Antiques, Kennebunkport, Maine.

Exhibited:
Kennebunkport Maritime Museum, 1997-2005.



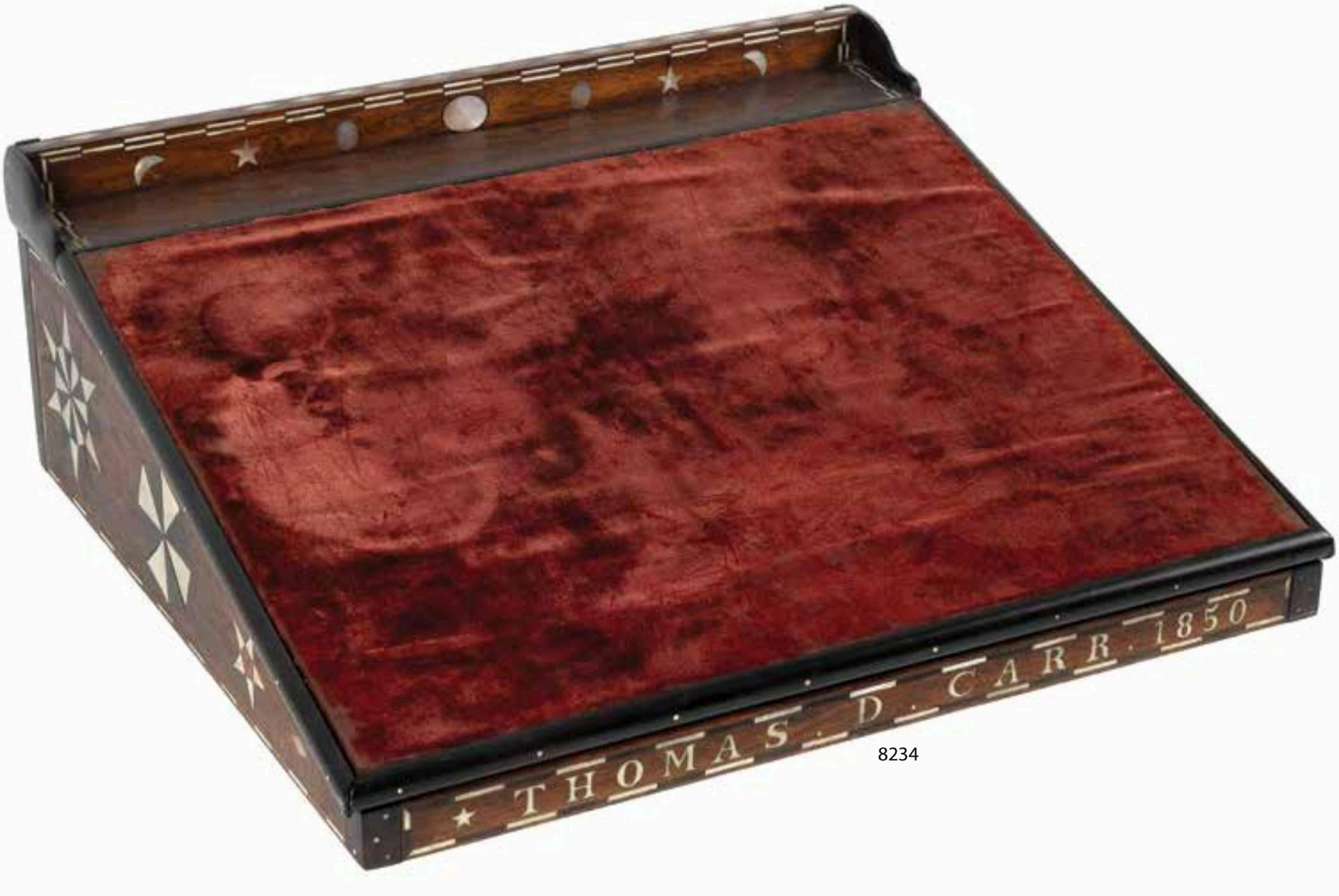
8233

8234. **FINE SAILOR-MADE INLAID MAHOGANY TABLETOP DESK**
America, Circa 1850
Extensive whale ivory, exotic wood and abalone inlay throughout, including "Thomas. D. Carr. 1850" at front, checkered and pique banding along the edges, and elaborate stars, pinwheels and hex symbols interspersed with simpler geometric shapes on the other faces. Slanted red baized writing surface hinges open. Interior with pen tray and open compartment. Dry old surface. Height 7.25". Width 20.25". Depth 19".
10,000/15,000

Provenance:
John Rinaldi Nautical Antiques, Kennebunkport, Maine.

In Dictionary of Scrimshaw Artists by Stuart M. Frank (Mystic, Ct.: Mystic Seaport Museum, 1991), p. 26, Frank references this or another similar slant-lid desk by Carr that sold at Butterfield, April 22, 1989, Lot #237.

Thomas D. Carr was born in 1811 in Tiverton, Rhode Island. He served as second mate aboard the New Bedford bark *Milwood* from 1842 to 1844 and the bark *Hope* from 1845 to 1850, and then as first mate on the *Osceola* from 1852 to 1854. The Vital Records of Westport, Massachusetts indicate he lived in the town and his wife was named Ruth.



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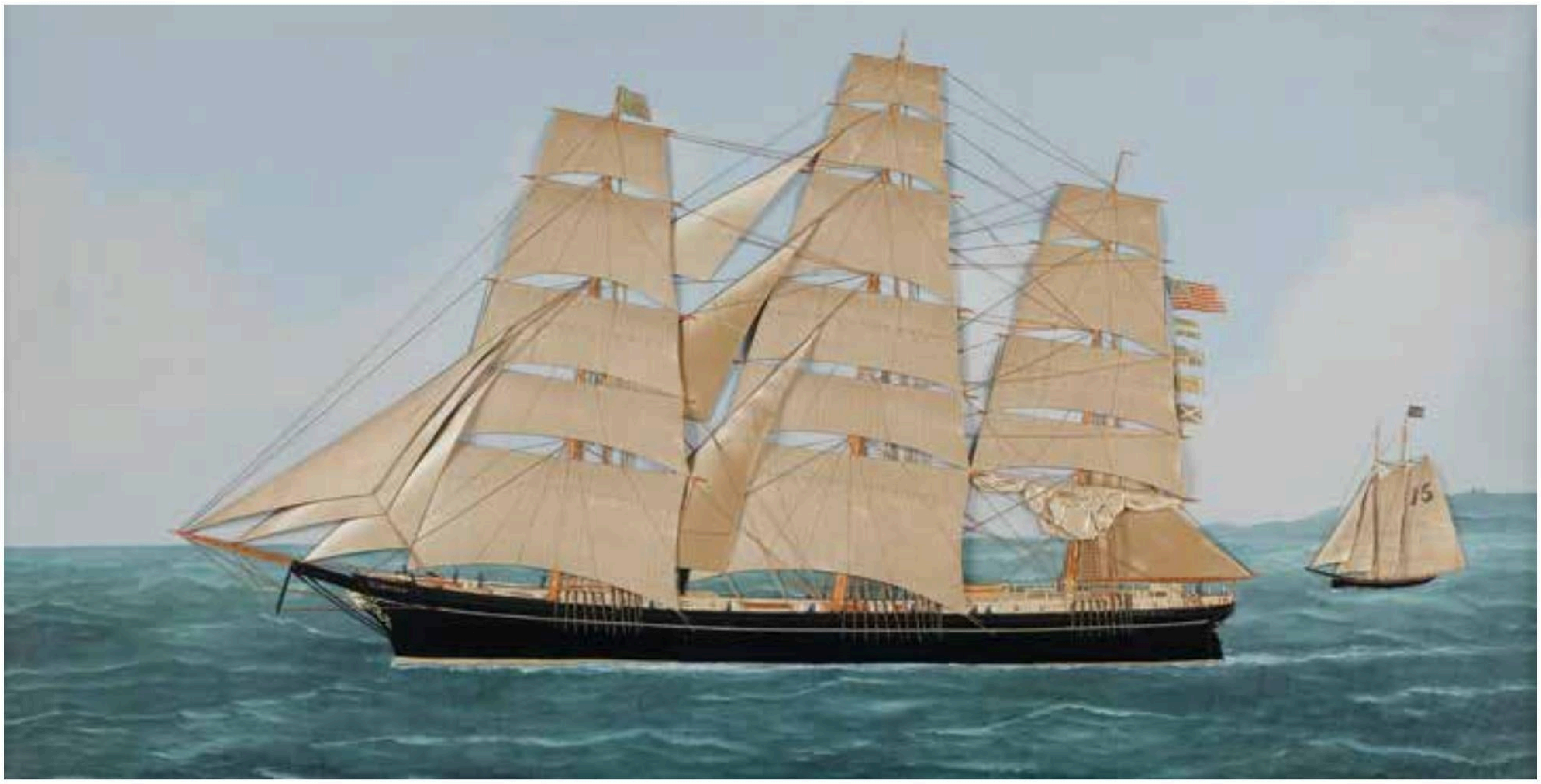
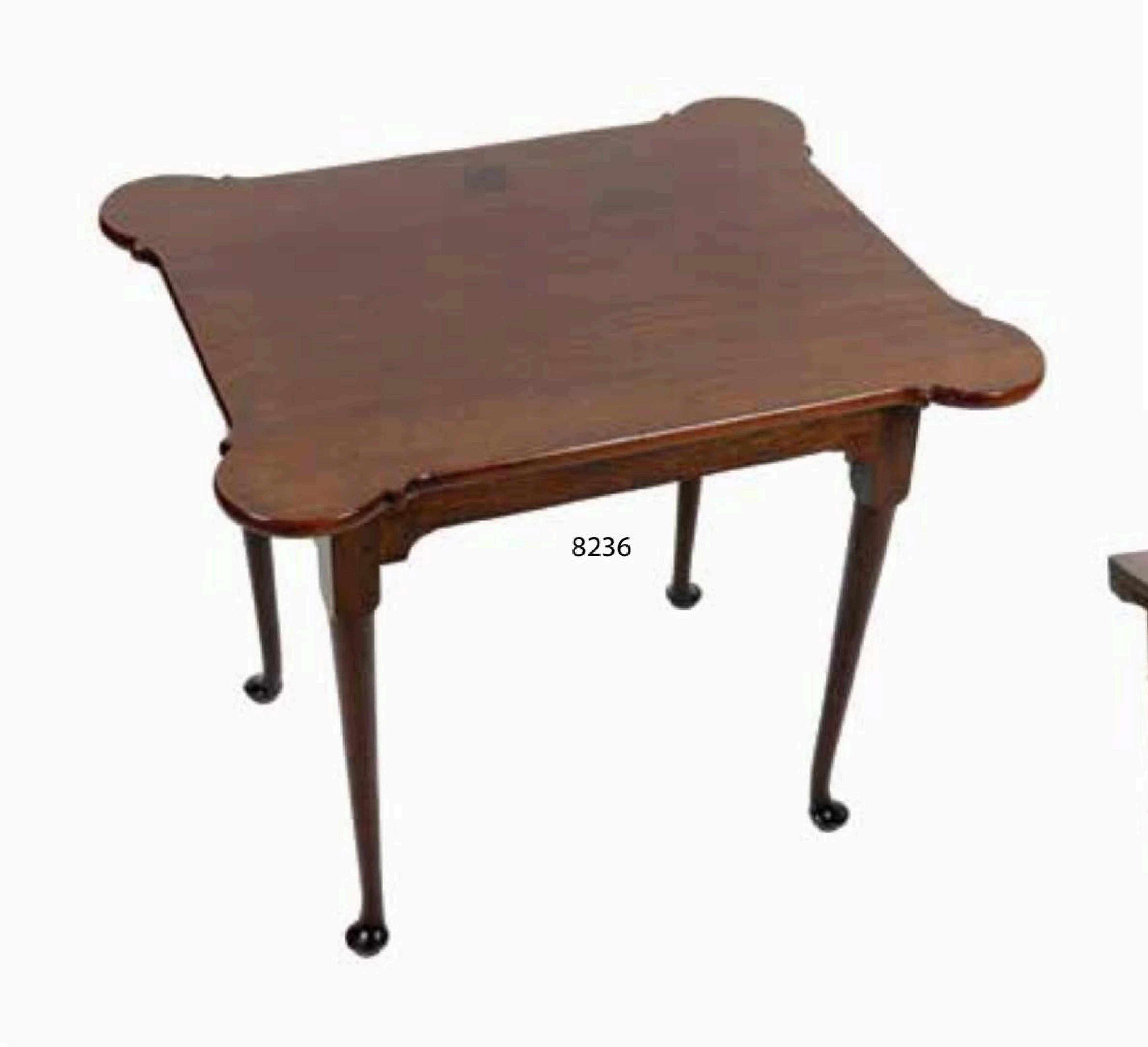
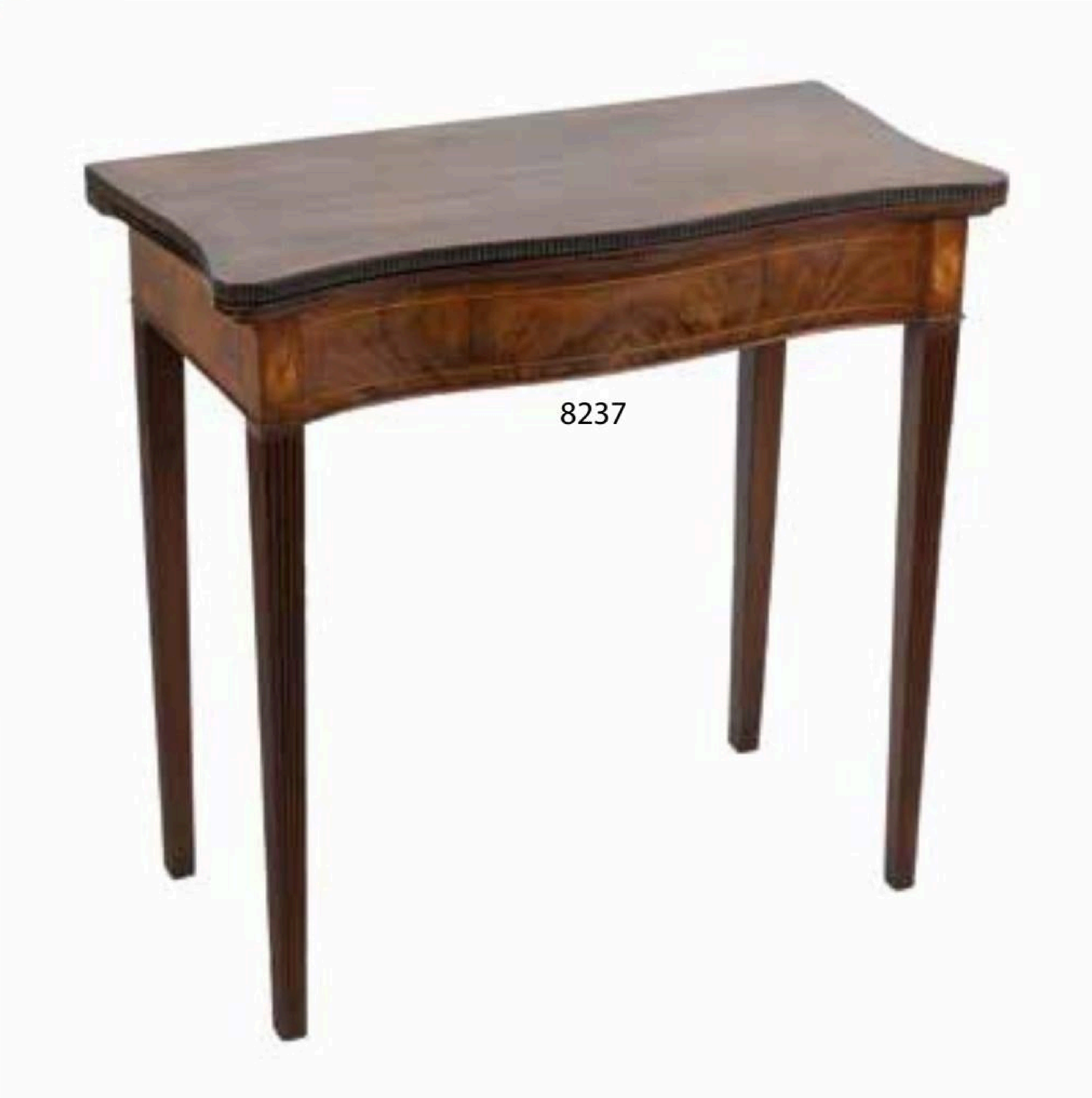

8235

8235. **THOMAS (T.W.) WILLIS**
New York/Denmark, 1850-1925
Portrait of the clipper ship *Sea Witch*. Unsigned but undoubtedly the work of Thomas Willis and one of the most detailed and well-preserved examples of his work that has come to market. Oil on canvas with applied silkwork, 17.5” x 35.25” sight. Framed 26” x 44”. 5,000/10,000

Provenance:
Hyland Granby Antiques, Hyannis Port, Massachusetts.





8236. QUEEN ANNE SANTO DOMINGO MAHOGANY TEA TABLE

Newport, Rhode Island, Circa 1750

Top with bold porringer corners. Straight tapered legs end in superbly modeled pad feet. Height 26". Length 32". Width 27". 5,000/10,000

Provenance:
Edward N. Weissman, Portsmouth, New Hampshire.

Illustrated:
The Magazine Antiques*, February 1987, p. 390.*

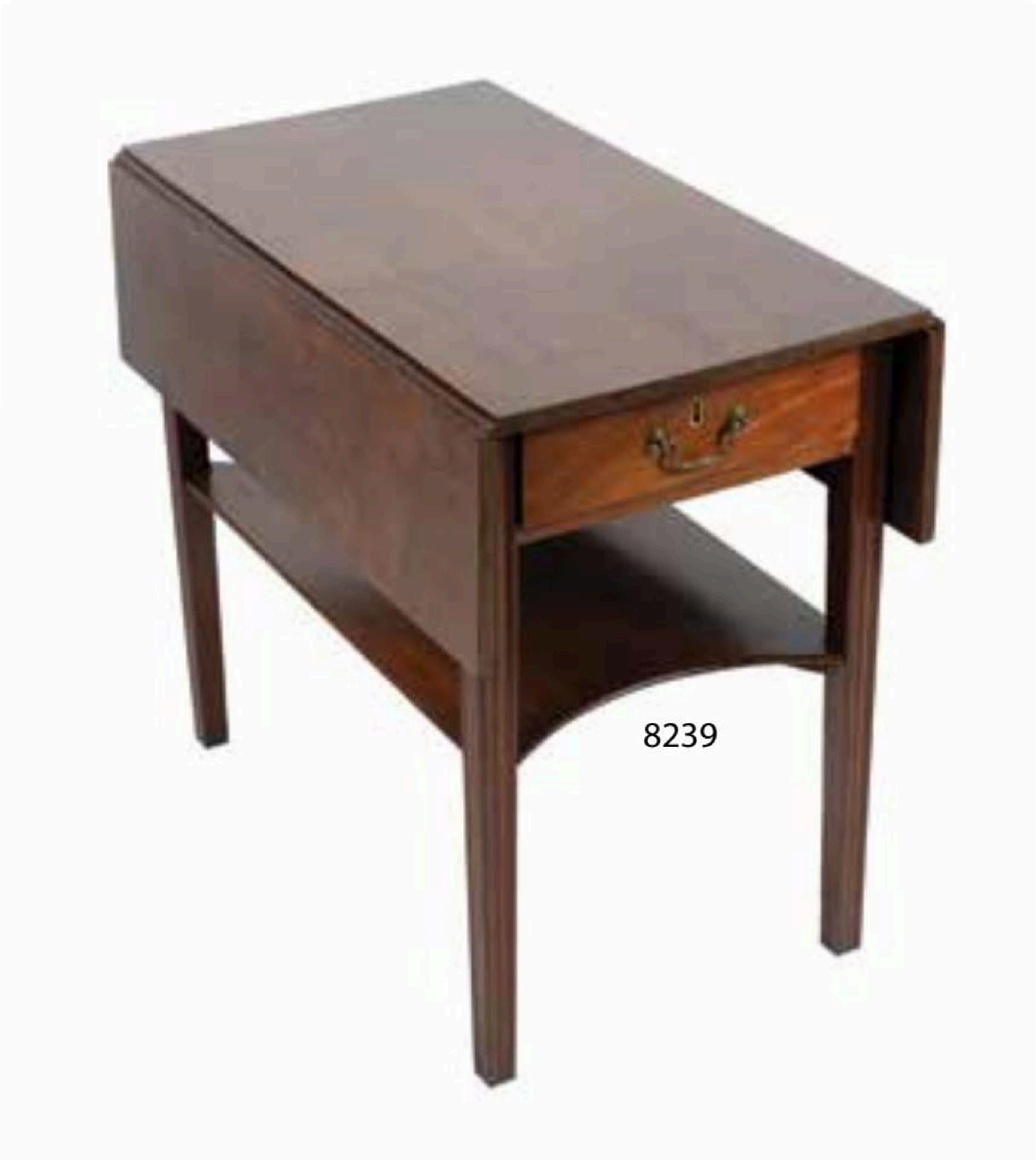
8237. GODDARD-TOWNSEND SCHOOL TRANSITIONAL CHIPPENDALE INLAID MAHOGANY CARD TABLE

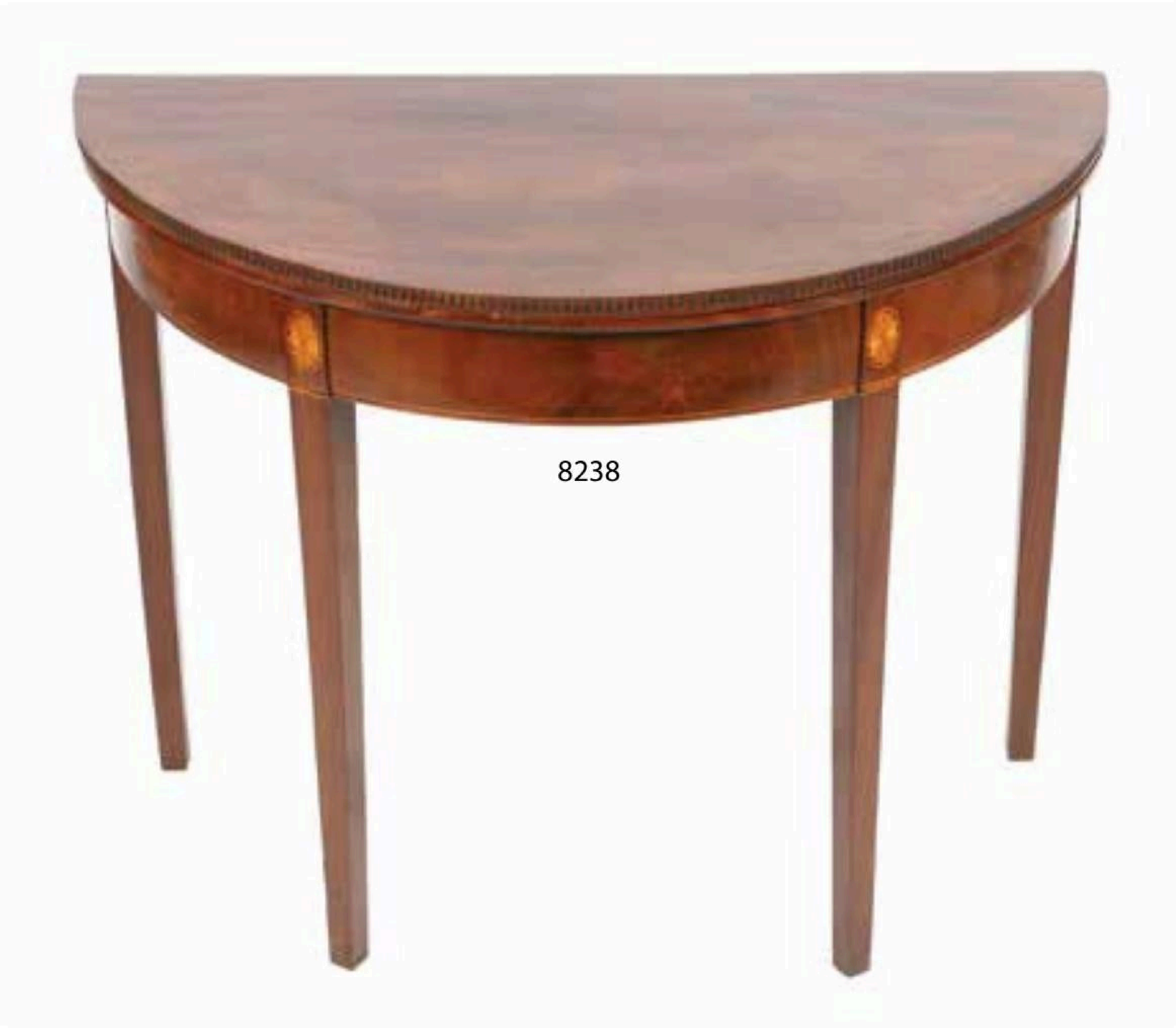
Newport, Rhode Island, Circa 1780

Serpentine top, the edge of the leaf with fluting. Conforming apron with string and patera inlay. Square tapered fluted legs. Height 29.5". Width 30". Depth 14.75". 5,000/10,000

Provenance:
Mr. and Mrs. James T. Lowder, Columbus, Ohio.
G.W. Samaha, Milan, Ohio and Wellesley, Massachusetts.
Marguerite Riordan, Stonington, Connecticut, December 25, 1997.

Reference:
A similar example, from the Collection of Mr. and Mrs. Adolph Henry Meyer, was sold at Sotheby's, January 20, 1996, Lot #77.





8238. **FEDERAL INLAID MAHOGANY DEMILUNE CARD TABLE**
Newport, Rhode Island, Circa 1790
Top with thumb-molded edge. Apron with satinwood line inlay and paterae at the tops of the square tapered legs. Height 29”. Width 37”. Depth 18.5”. 3,000/5,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, August 20, 1988.

8239. **FEDERAL MAHOGANY PEMBROKE TABLE**
Newport, Rhode Island, Circa 1790
Rectangular top with hinged leaves. Drawer at one end of apron. Molded tapered legs joined by cross stretchers that support a medial one-board shelf. Pine secondary woods. Height 27.5”. Width 17” plus two 9” drop leaves. Depth 31”. 2,000/3,000

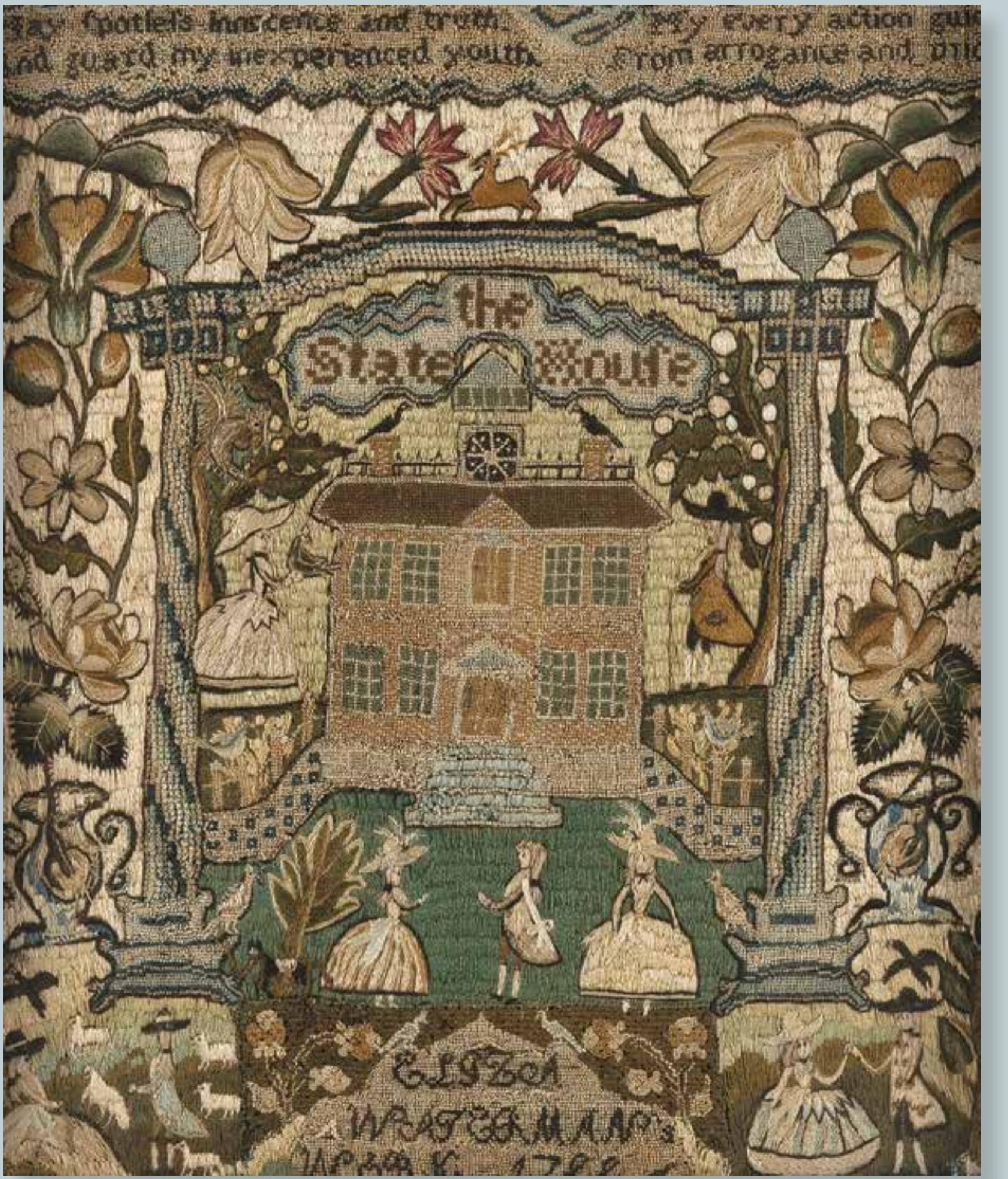
Provenance:
Marguerite Riordan, Stonington, Connecticut, August 20, 1988.

8240. **EXTREMELY RARE AND IMPORTANT NEEDLEWORK SAMPLER DEPICTING THE RHODE ISLAND STATE HOUSE**
Providence, Rhode Island, Dated 1788
This iconic example of American needlework is one of the finest extant, in remarkable condition and with a lengthy exhibition and publication history. Wrought by Eliza Waterman (April 25, 1777-July 27, 1870) of Providence, a student of Mary Balch's school. Depicts the old State House in Providence, titled "The State House" in a cloud above and surrounded by a lady and a gentleman beneath fruit-laden trees, assorted birds, a squirrel in a tree, ladies and a gentleman, possibly the governor, on the lawn, a tiny black horse with white tack, a shepherd and shepherdess with their flock, and a dancing couple, the figures all with real hair. Scene enclosed within an arch with diagonally striped tapered columns. Outer borders comprised of lavish floral vines emanating from large urns, interrupted by a stag at the top of the arch. Upper panel with verse "May spotless innocence and truth, My every action guide, And guard my inexperienced youth from arrogance and pride". Maker's inscription in a bird- and flower-filled panel at the lower margin "Eliza Waterman's Work, 1788". Worked in silk on a linen ground. 14" x 12" sight. Framed 17.5" x 15.25". 80,000/120,000

(continued)

Mary Balch's school in Providence was one of the most important schools for young women in 18th Century America. The school, sometimes known as the Polly Balch School or just the Balch School, was started by Mary "Polly" Balch (1762-1831) sometime before 1785. The school began offering boarding in 1801 and by 1821 had 113 students enrolled. The Balch style of embroidery often included many of the elements you see here -- figures in elegant clothing, naturalistic floral borders, a pseudo-classical arch and a public building as a focal point. In addition to embroidery, the school's curriculum included writing, music and dancing, aided by various teachers and students from Rhode Island College (later Brown University). Betty Ring notes the Balch School "was unquestionably the best-attended private school in Providence [...] Mary was respected by her patrons and lovingly revered by her students, many of whom remarked upon her admirable qualities in later life".

the
State House


ay ſpotleſs innocence and truth.
My every action gui
nd guard my inexperienced youth.
From arrogance and pri
the
State House
ELIZA
WATERMAN's
WORK

8240

Provenance:
Descended through Elizabeth "Eliza" Waterman's family, willed first to her brother Henry Waterman's son Rufus (May 20, 1817-July 1, 1826), thence to:
Rufus Waterman (October 10, 1844-August 19, 1904);
Emily Greene Waterman (July 18, 1883-1951), niece of General Nathaniel Greene and Benjamin Franklin;
George H. Waterman, Jr. (December 6, 1912-November 19, 1986).
Sotheby's Parke-Bernet, New York, Important Americana, Sale 5551, January 28-31, 1987, Lot #1050.
Marguerite Riordan, Stonington, Connecticut.
Acquired from Marguerite Riordan, June 5, 1991.

Exhibited:
The Rhode Island Historical Society, Providence, Rhode Island: "Let Virtue Be a Guide to Thee: Needlework in the Education of Rhode Island Women, 1730-1830", November 6, 1983-January 22, 1984.
The Museum of Fine Arts, Houston: February 24, 1984-May 20, 1984.
The Metropolitan Museum of Art, New York: July 19, 1984-September 23, 1984. This sampler appeared on the poster advertising the exhibit.

Reference:
***Let Virtue Be a Guide to Thee: Needlework in the Education of Rhode Island Women, 1730-1830** by Betty Ring (Providence, R.I.: Rhode Island Historical Society, 1983), p. 112-115, 124, fig. 36. Ring writes "Eliza Waterman's recently discovered sampler is the earliest example from Mary Balch's school that unquestionably depicts the 1762 State House in Providence. Eliza not only named her building "the State House", but she portrayed it with reasonable accuracy: a five-bay structure with a pediment, having a hipped roof surmounted by a tower with a round window, and a dainty cupola enclosed by a white balustrade. Eliza placed her building within an arch that was becoming increasingly popular at Mary Balch's school, and she added a frolicking shepherdess and a dancing couple to the lower corners. All nine figures have real hair, and the background is completely embroidered in a lustrous cream-colored silk."*

***Girlhood Embroidery: American Samplers & Pictorial Needlework 1650-1850** by Betty Ring (N.Y.: Alfred A Knopf, 1993), p. 542, fig. 602. Mary Balch's School discussed at length, p. 179-188.*

***Descendants of Richard Waterman of Providence, Rhode Island** by Donald Lines Jacobus and Edgar Francis Waterman (Hartford, Ct.: The Connecticut Historical Society, 1954). Photocopies of relevant pages are included in the lot.*

Elizabeth Waterman, called Eliza, was a descendant of Richard Waterman, who founded Providence with Roger Williams in 1629. Her father, Rufus Waterman (1746-1829) was a prosperous manufacturer who owned a cotton mill in Providence. He and his wife had 13 children, of which Eliza was the second. She never married and in addition to bequeathing this sampler in her will of 1858 she gave $5,000 each to the two granddaughters of her older sister Sally. Elizabeth Street and the Elizabeth Building, which still stands in Providence today, were named for her.

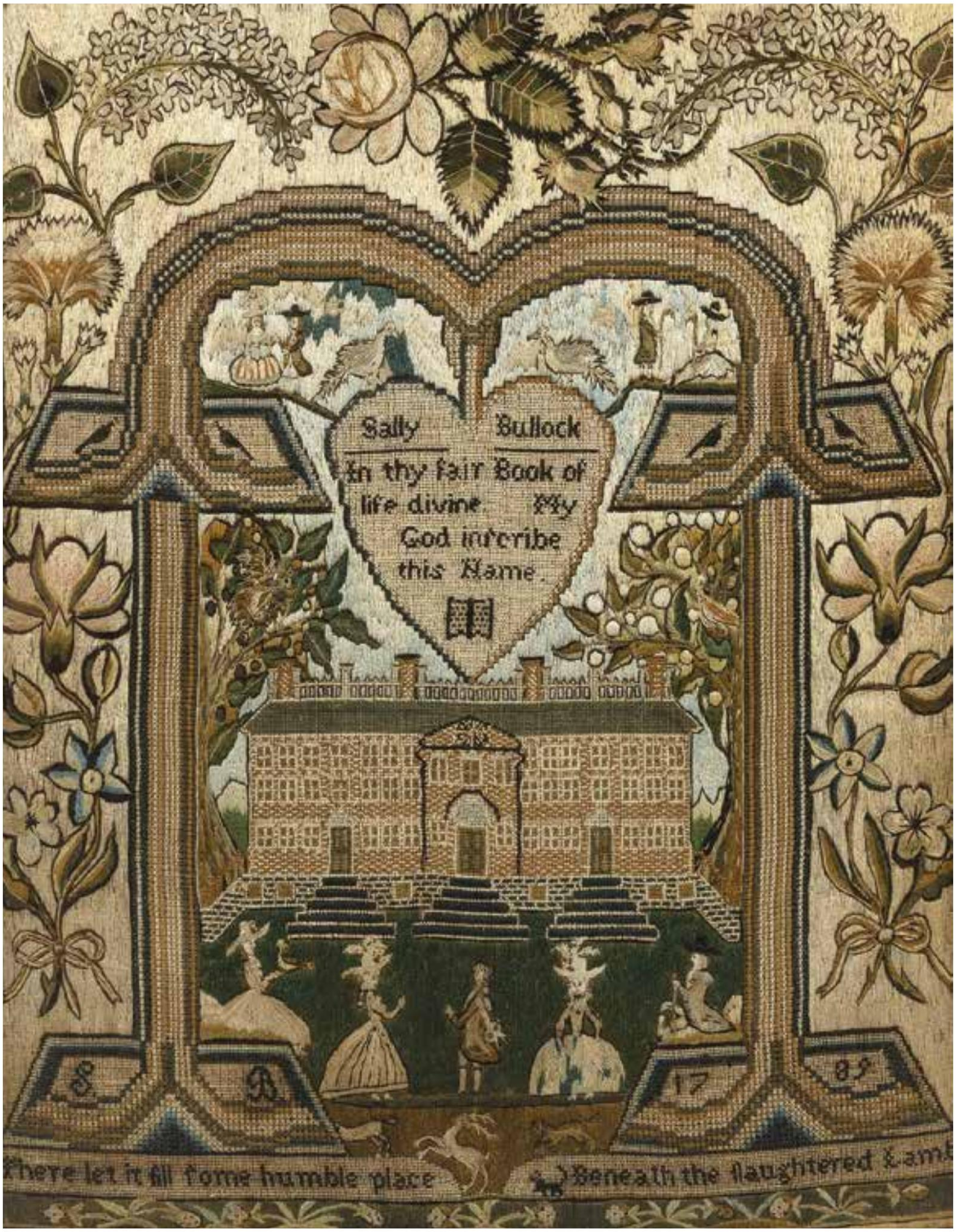
8241. **IMPORTANT NEEDLEWORK SAMPLER WROUGHT BY SALLY BULLOCK**
Providence, Rhode Island, Dated 1789
Central inscription "Sally Bullock In thy fair Book of life divine My God inscribe this Name" within a heart suspended from an arch framing a view of the College Edifice, the first building on the campus of Brown University, constructed in 1770. Richly detailed with figures, a squirrel and a bird in the flowering trees, a pair of wild turkeys and a dog chasing a stag. The arch's imposts and bases formed as open books, with crows on the imposts and "S.B." and "1789" on the bases. Ribbons along lower margin with a small animal and "There let it fill some humble place Beneath the slaughtered Lamb.". Lush floral vine border on sides and top, the ends tied with a bow. Row of flowering plants at lower border. Worked in silk on a linen ground, with real blonde hair on some figures. Housed in its original mahogany frame with chestnut backboard. 16.25" x 13.25". Framed 19" x 16". 50,000/80,000

Provenance:
Sotheby's New York, Fine American Furniture, Folk Art and Folk Paintings Sale, June 26, 1987.
Marguerite Riordan, Stonington, Connecticut, December 10, 1992.

Reference:
"A Stitch in Time: Rare Treasures of American Needlework" by Marguerite Riordan, Art & Auction*, January 1988.*

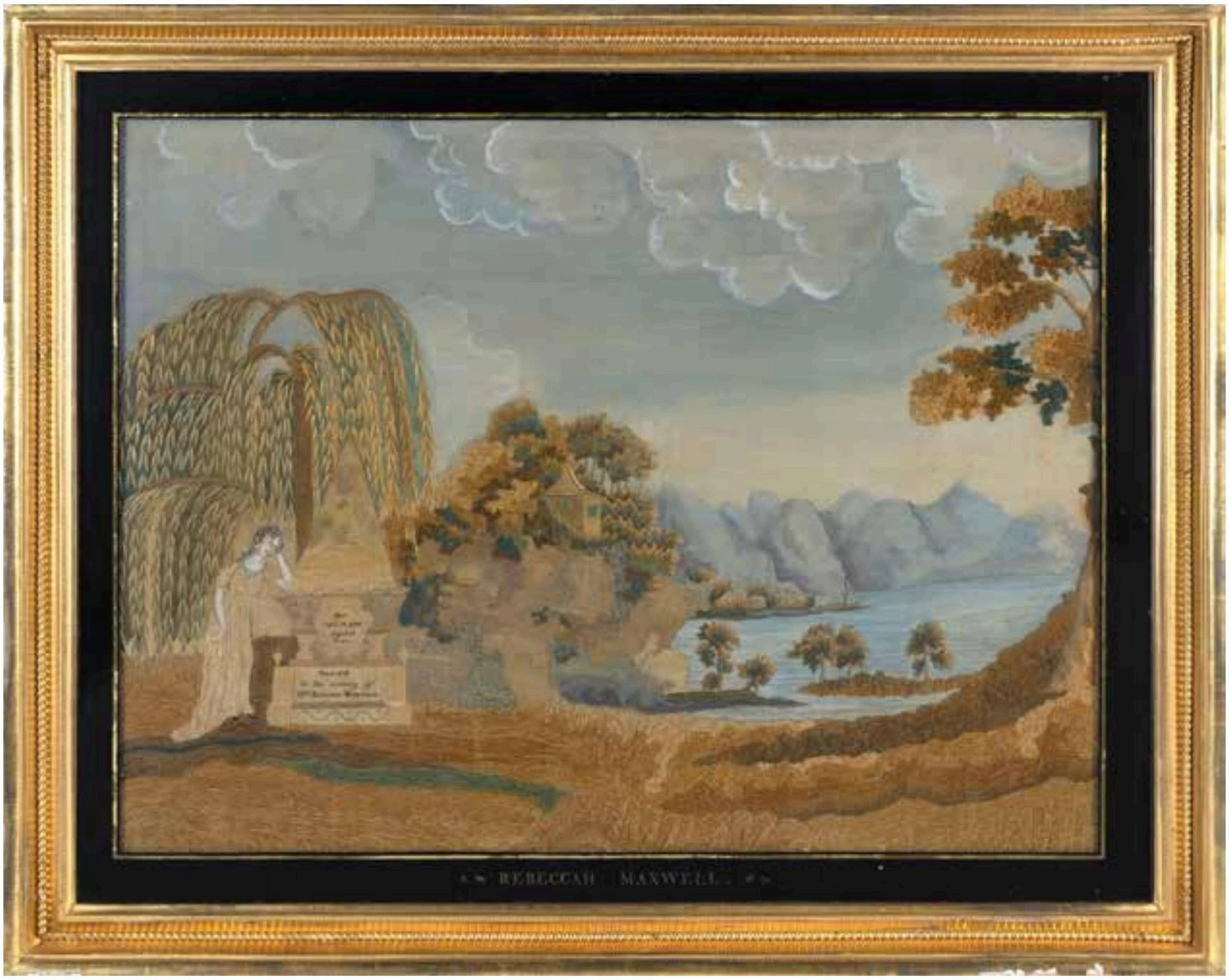
College Edifice was a popular subject in numerous samplers made at Mary Balch's School. Sally Bullock was the daughter of a prominent Providence family who made their fortune in shipping and the mercantile trade. Her father owned the schooner *Alice*, which was seized in 1793 by the French. The family also owned a considerable amount of land in Providence, including tracts on which Brown University was built. Despite this, Bullock was barred from attending the college due to her gender, but, according to family lore, she was educated by the college tutors tuition-free.

College Edifice, described by college president James Manning, was a "large, neat brick building on a most beautiful eminence commanding a most charming and variegated prospect". The building was constructed on a piece of land that had belonged to the original Brown family ancestor and co-founder of Providence, Chad Brown, and it was, at the time it was built, the largest building in Rhode Island. The name was changed to University Hall in 1823.


Sally Bullock
In thy fair Book of life divine. My God inſcribe this Name.
S B
17 89
here let it fill ſome humble place
Beneath the ſlaughtered Lamb

8241

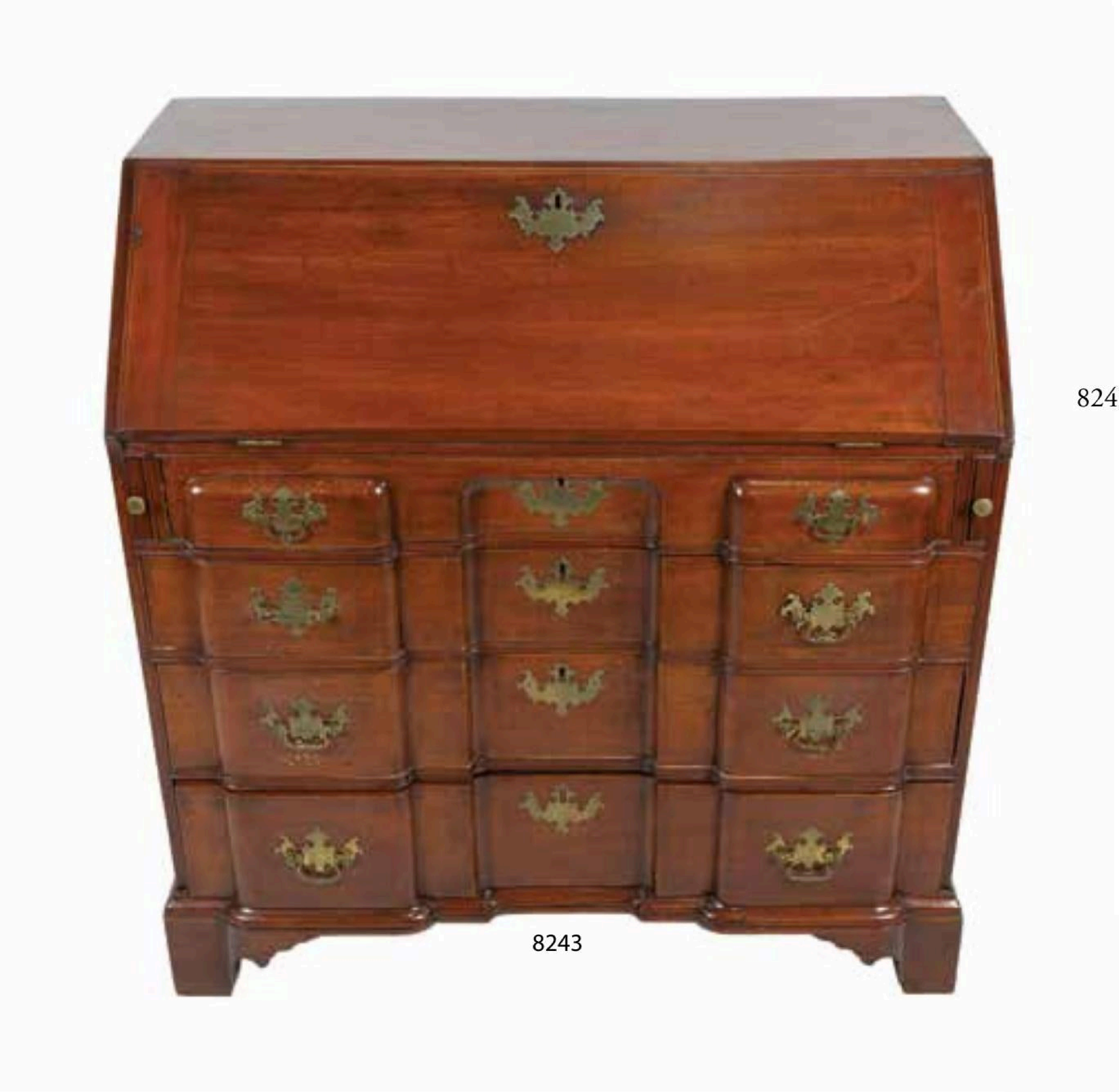
Obt
April 21. 1792
Aged 42
Years.
Sacred
to the memory of
Mrs Rebeccah Maxwell.


REBECCAH MAXWELL.

8242

8242. **SILK NEEDLEWORK MEMORIAL PICTURE ATTRIBUTED TO MARY BALCH'S SCHOOL**
18th Century
"Sacred to the Memory of Mrs. Rebeccah Maxwell. Obit. April 21, 1792 Aged 42 Years.". Depicts a young lady resting against a memorial below a weeping willow, with an expansive mountain lake landscape opening out before her. A building with a sharply peaked roof is nestled in the trees in the middle ground, and a sailing vessel is moored off the village church in the distance. Worked in earth-tone threads on watercolored silk, with very finely rendered watercolor detailing to the lady's face and arms and the background mountains and clouds. Housed in a giltwood frame with a black eglmoise mat with gilt "Rebeccah Maxwell." in the lower border. Retains paper label for framer Peter Grinell and Son, Providence, Rhode Island. 18.75" x 25" sight. Framed 24.5" x 30.5". 2,000/3,000

Provenance:
Kaja Veilleux, Newcastle, Maine.



8243

8243. CHIPPENDALE MAHOGANY BLOCK-FRONT SLANT-LID DESK

Circa 1780

Interior fitted with valanced pigeonholes and a variety of drawers. Case with four full-width drawers and a bracket base. Height 41.5". Width 40.5". Depth 22.5". 3,000/5,000

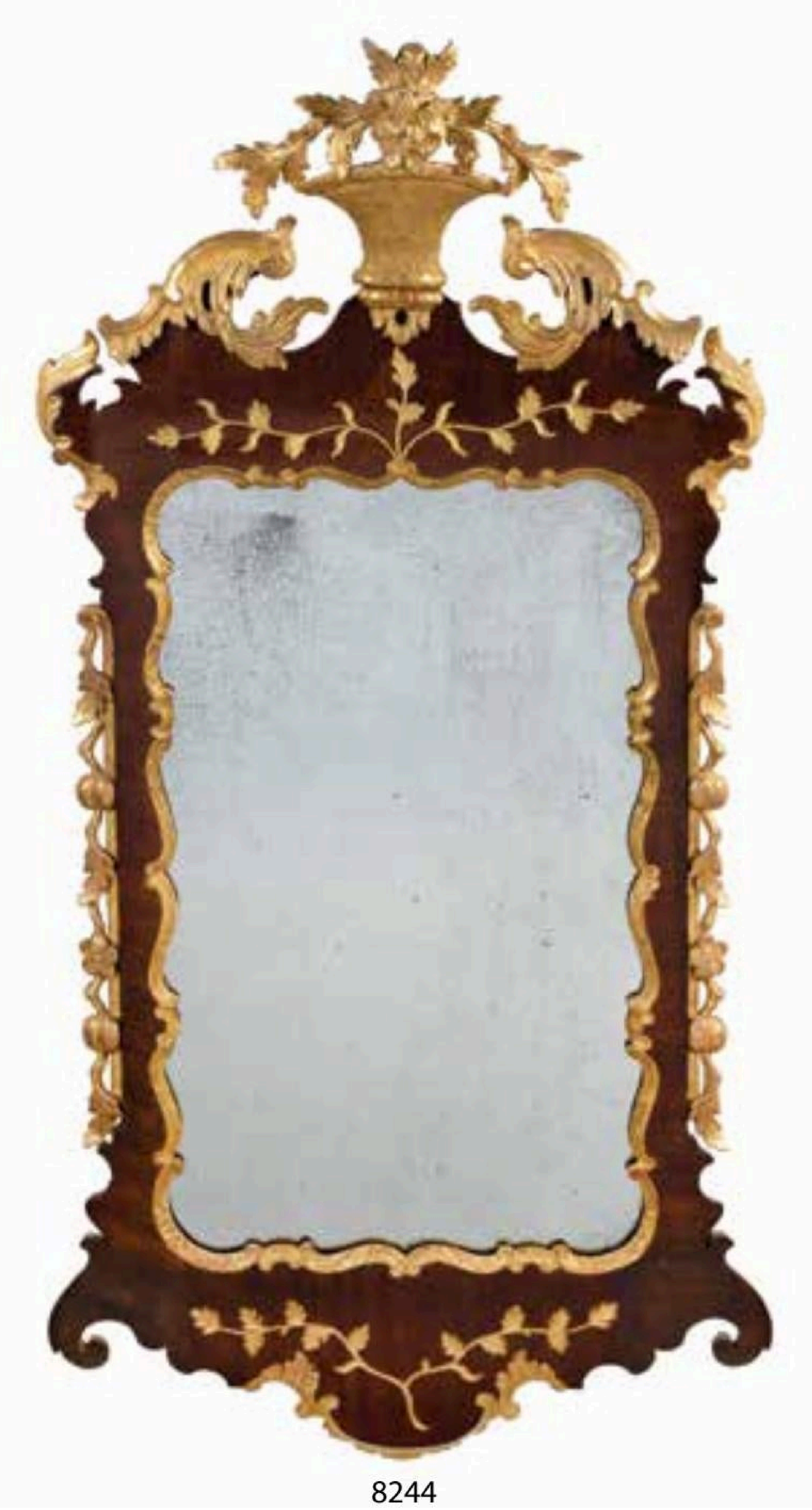
Provenance:
Rob Stuart, Limington, Maine.

8244. CHIPPENDALE MAHOGANY AND PARCEL GILT WALL MIRROR

Circa 1780

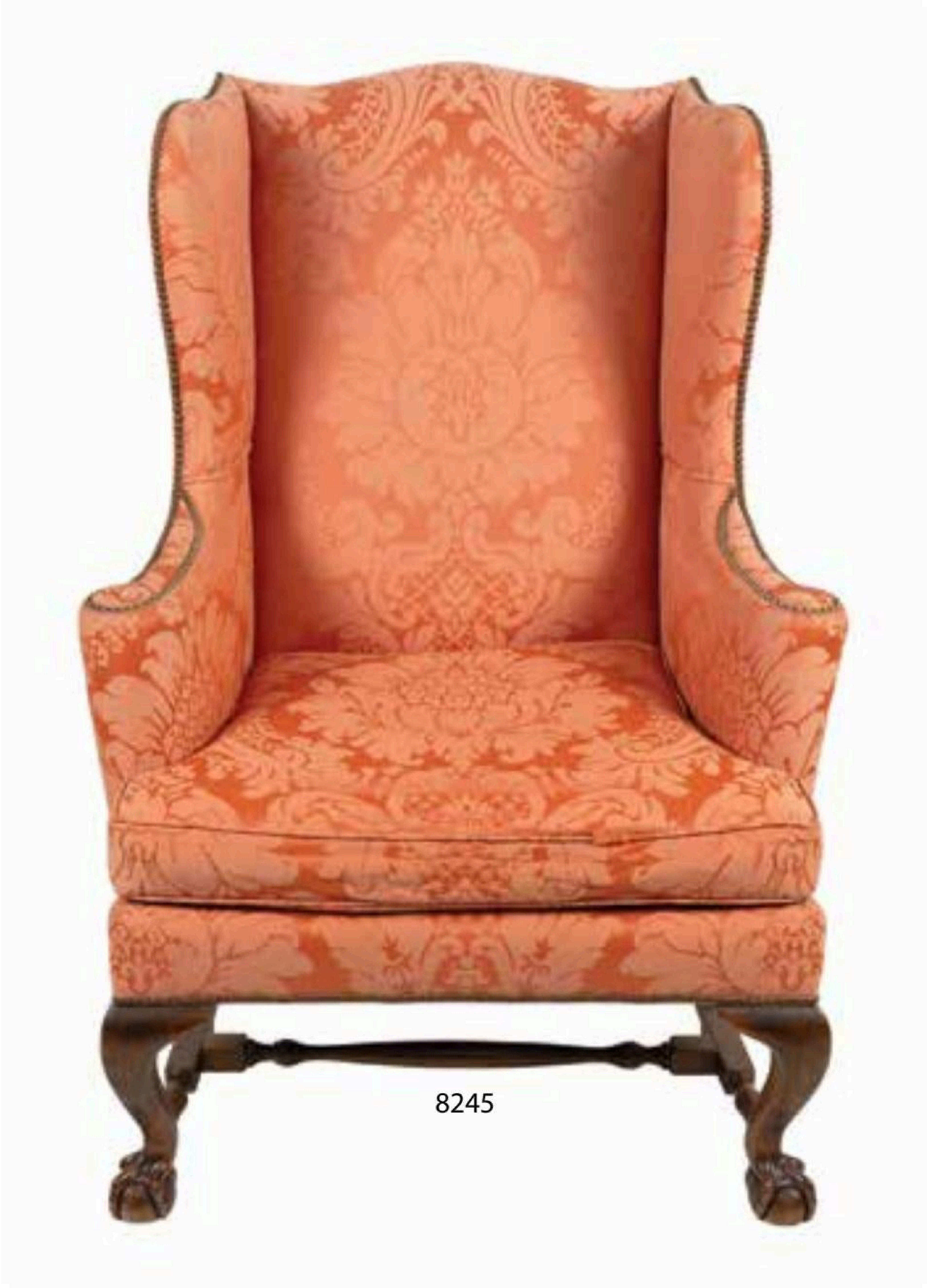
Crest with gilt acanthus leaves flanking an elaborate gilt basket of flowers and leaves. Frame further adorned with incised gilt vines. Conforming pendant. Mirror plate within a scrolled giltwood slip. Gilt fruit and leaf swags at sides. Height 45.5". Width 22.5". 2,000/3,000

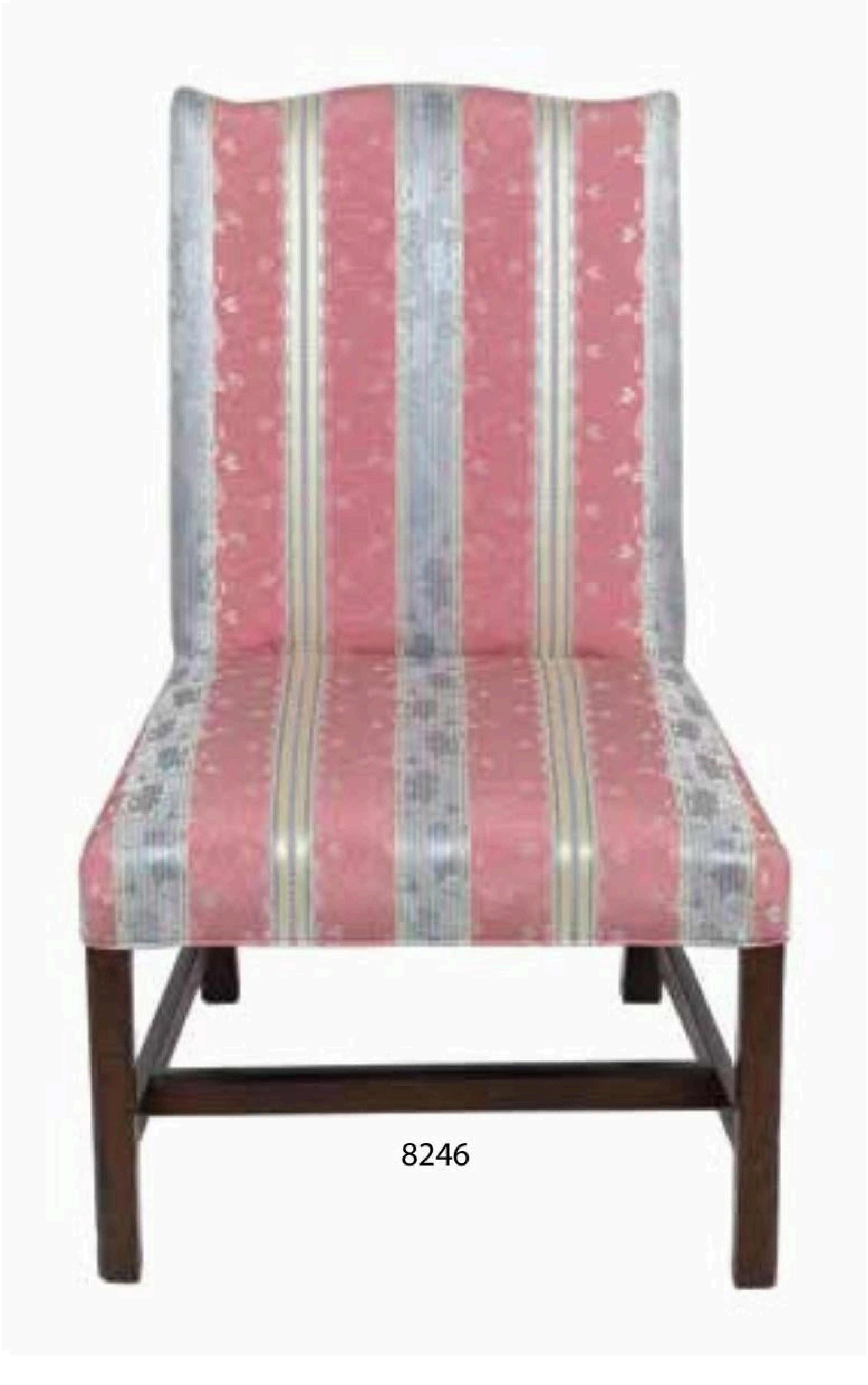
Provenance:
Glenn Randall, Washington, D.C.



8244

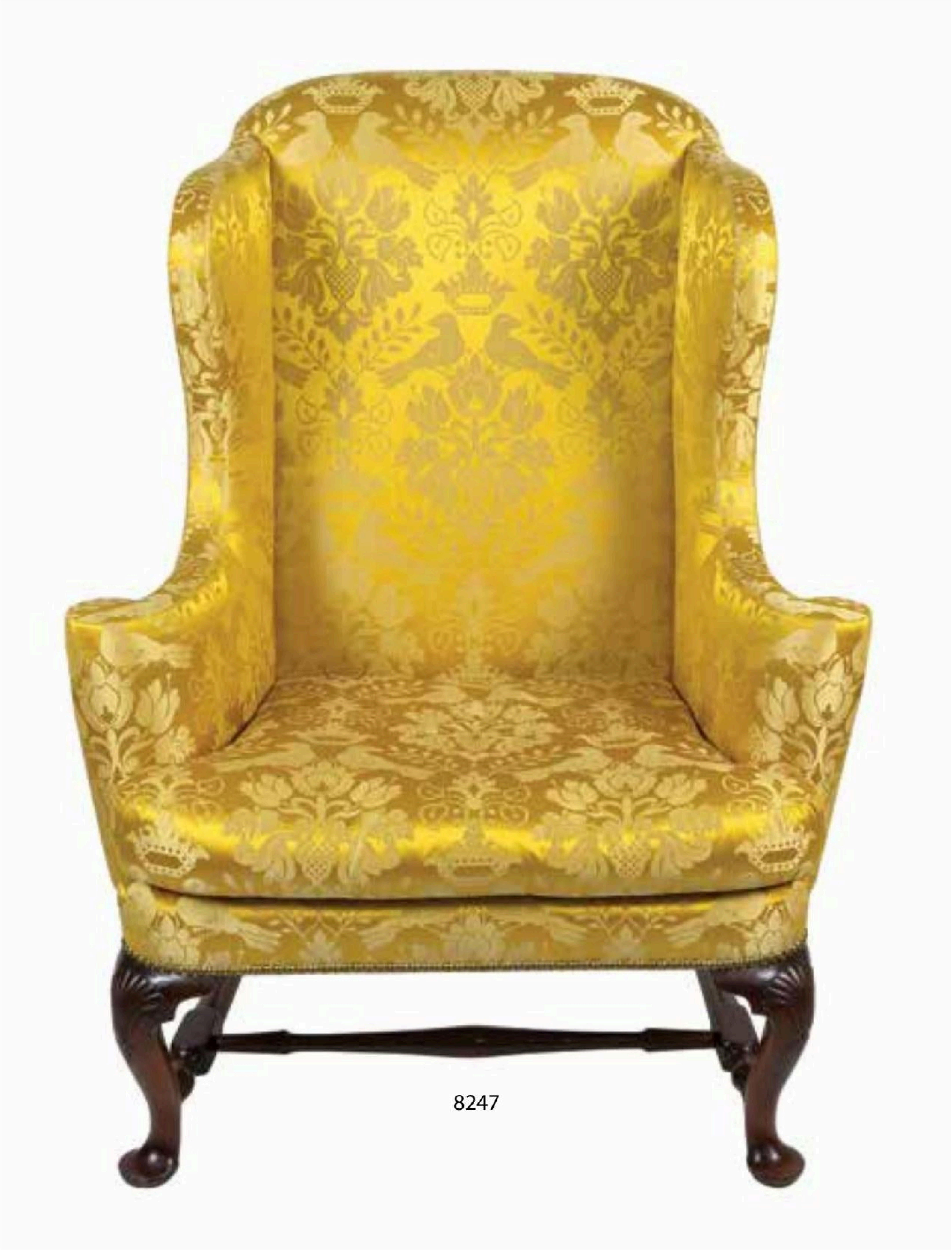
8245. **CHIPPENDALE MAHOGANY WING CHAIR**
18th Century
Back with shaped crest and deep wings. Outrounded arms. Front cabriole legs with claw & ball feet and rear straight legs joined by a block and turned H-stretcher. Salmon-colored damask upholstery with nailhead trim. Back height 45.5”. Seat height 19”. Width 32.75”.
3,000/5,000


8245


8246

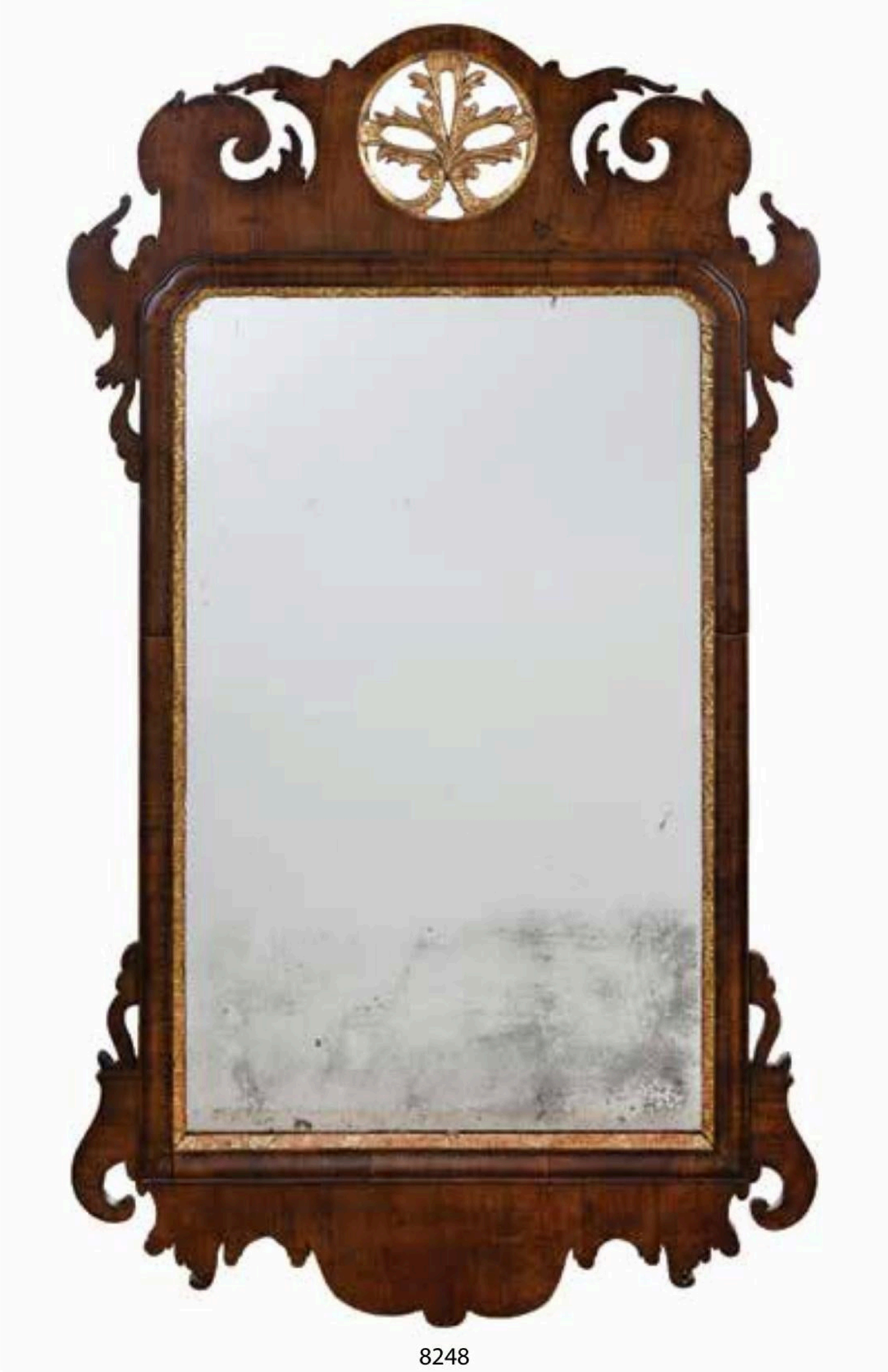
8246. **CHIPPENDALE UPHOLSTERED MAHOGANY BACK STOOL**
Possibly Rhode Island, Circa 1780
Tall back with shallow serpentine crest. Slightly flared seat. Square legs joined by an H-stretcher, all with beading. Poplar secondary woods. Back height 36.25”. Seat height 16”. 2,000/3,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, August 20, 1988.



8247. **QUEEN ANNE WING CHAIR**
New England, Possibly Rhode Island, Circa 1770
Tall arched back. Upright outward-scrolling arms. Balloon seat with loose cushion. Walnut cabriole front legs with shell and bellflower-carved knees and pad feet. Walnut block and turned stretchers. Maple raked rear legs, corner blocks and seat rails. Chartreuse damask upholstery. Back height 45.75". Seat height 19". Width 34.75". 5,000/10,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, September 1, 1993.



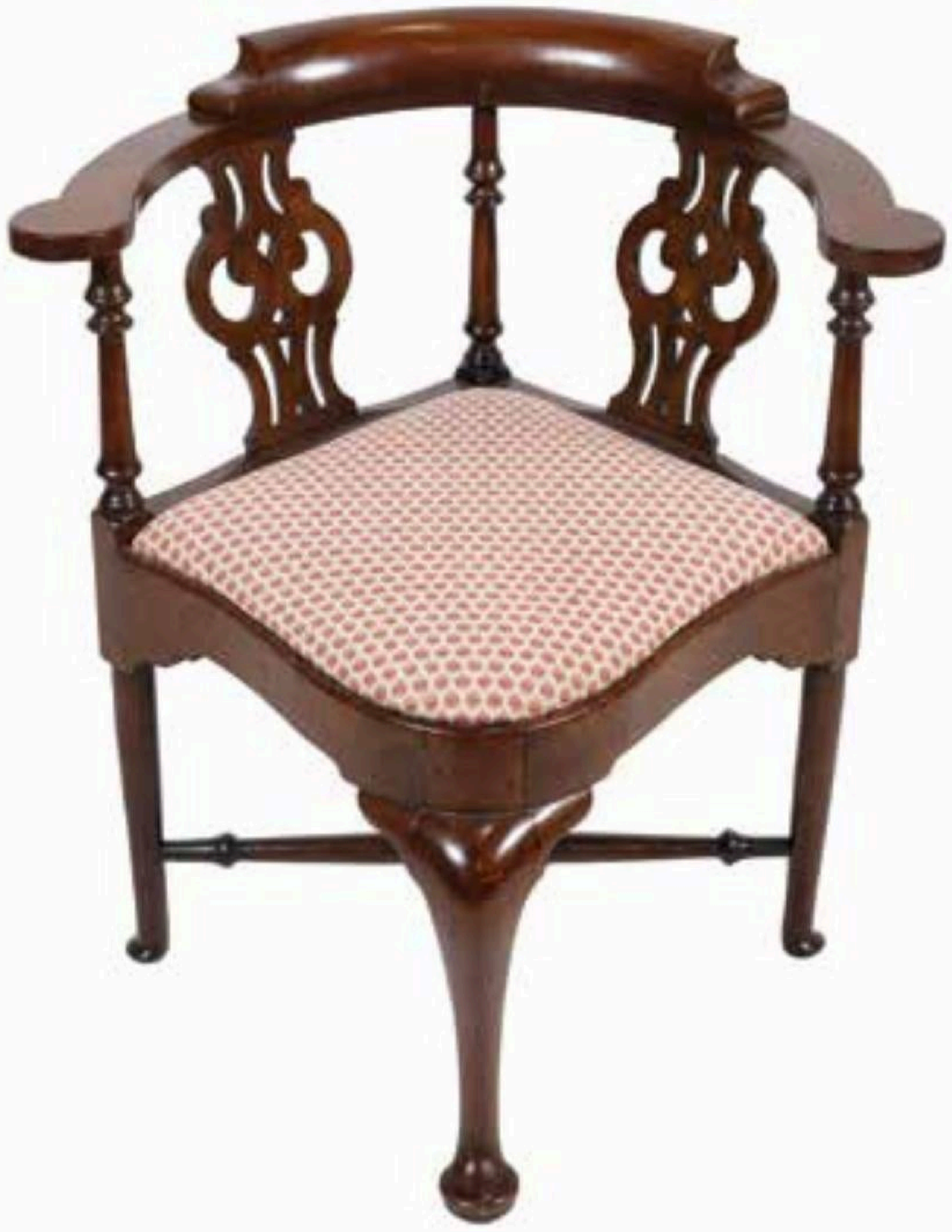
8248

8248. **CHIPPENDALE WALNUT AND PARCEL GILT WALL MIRROR**
Circa 1770
Elaborately carved and scrolled crest with a central gilt leaf cluster set within an open circle. Similarly carved and scrolled ears and pendant. Rectangular mirror plate surrounded by a gilt slip and ogee molding. Basswood backboard suggests an American origin. Height 46.5”. Width 25.5”. 1,500/2,500

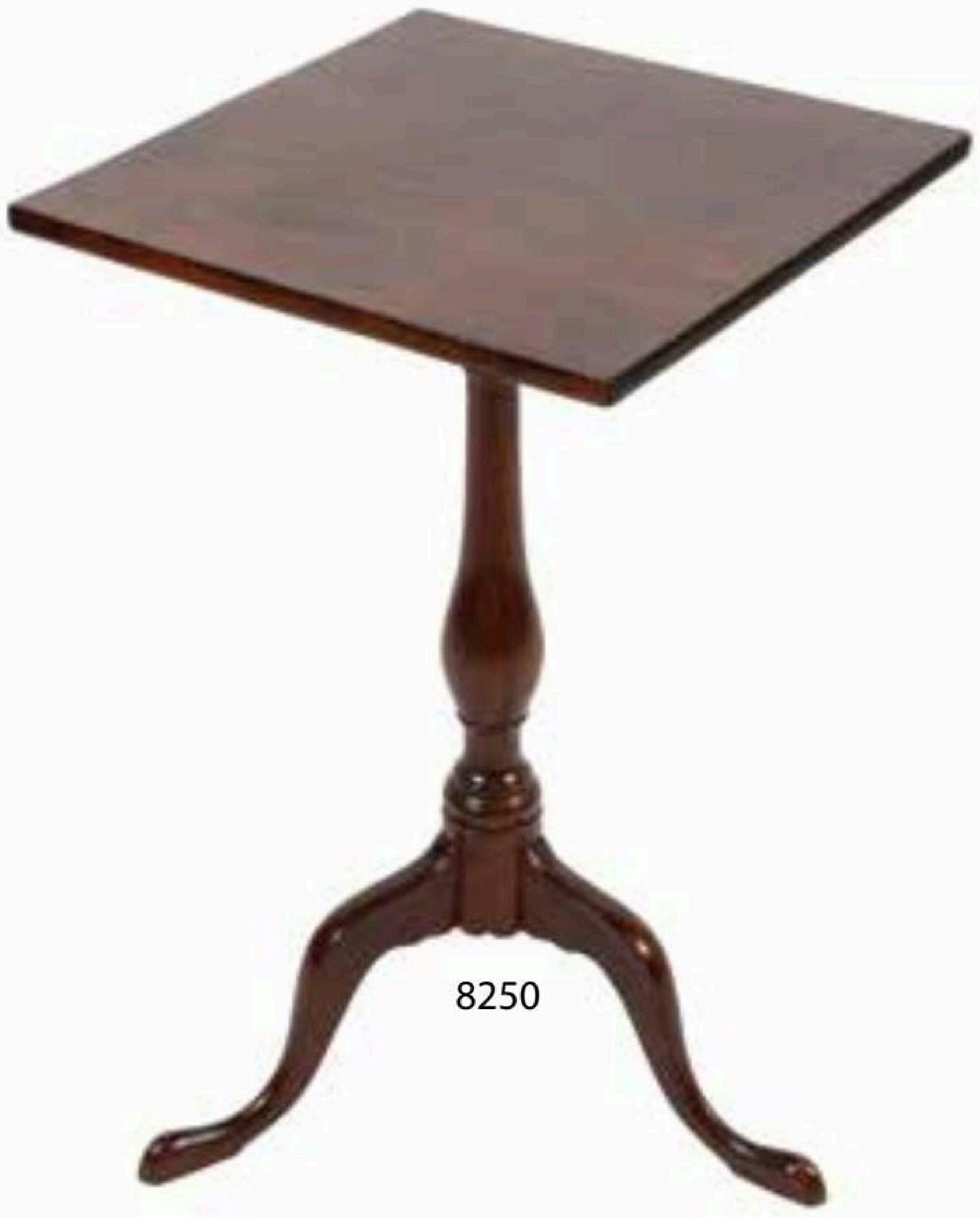
Provenance:
Northeast Auctions, Portsmouth, New Hampshire, November 7, 1993.
Marguerite Riordan, Stonington, Connecticut, November 30, 1993.

Reference:
A similar example is illustrated in ***American Tables and Looking Glasses in the Mabel Brady Garvan and Other Collections at Yale University*** *by David L. Barquist (New Haven, Ct.: Yale University, 1992), p. 43, plate 5, and p. 302, fig. 167.*

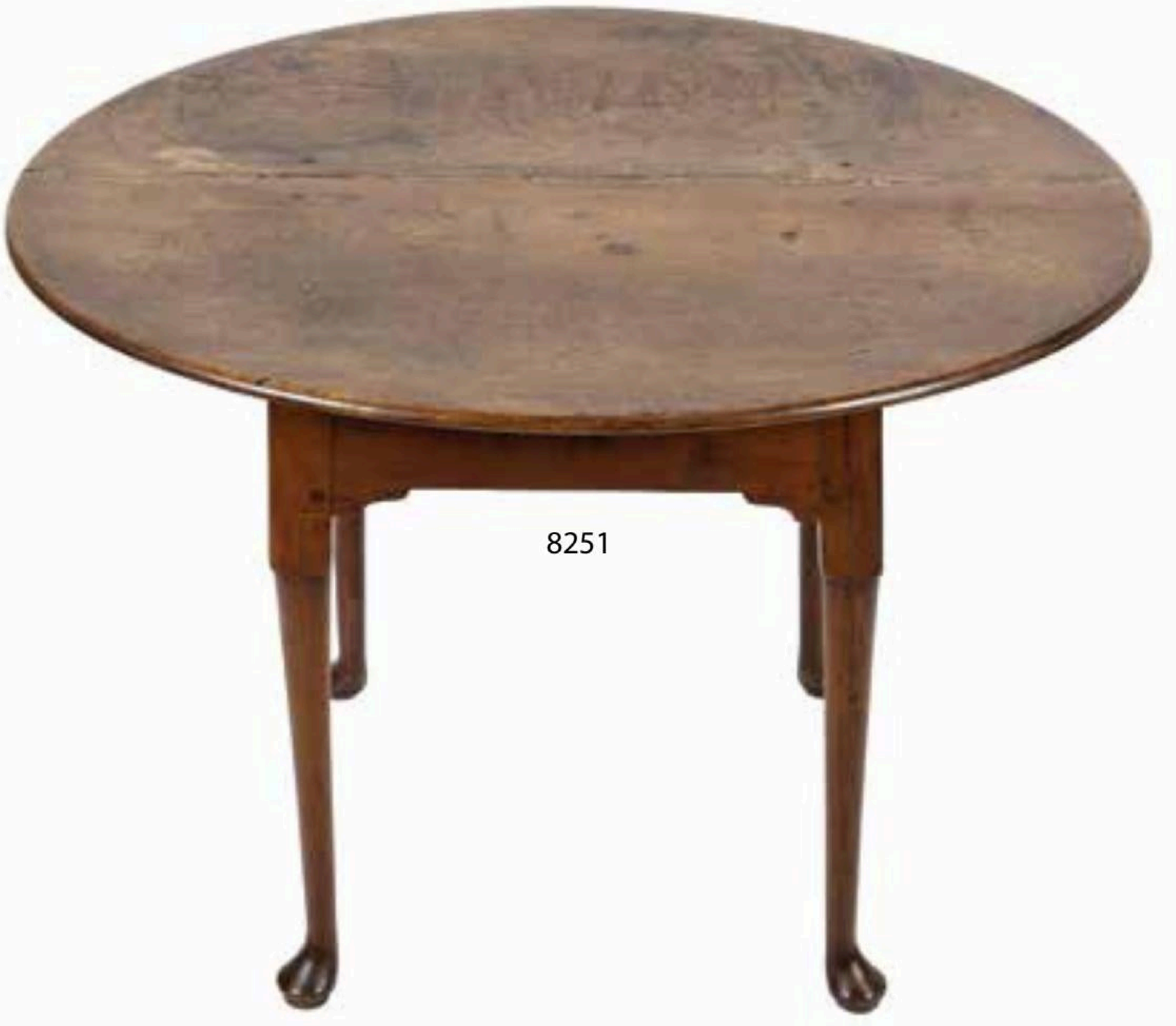
Two similar but more simply carved examples are illustrated in ***The Mirror Book: English, American & European*** *by Herbert F. Schiffer (Exton, Pa.: Schiffer Publishing, Ltd., 1983), p. 140, fig. 338 and 339.*



8249



8250



8251

8249. CHIPPENDALE MAHOGANY CORNER CHAIR

18th Century

Back with pillow crest and pierced owl splats. Out-rounded handholds. Slip seat with berry red and cream printed upholstery. Cabriole front leg and three straight legs joined by a cross stretcher and end in pad feet. Back height 30.25". Seat height 17.5". 400/800

8250. CHIPPENDALE MAHOGANY CANDLESTAND

Probably Rhode Island, Circa 1760

Finely figured square top on a slender baluster-turned pedestal raised on arched legs ending in snake feet. Height 27.25". Top 16.625" x 16.375". 1,000/1,500

Provenance:
Marguerite Riordan, Stonington, Connecticut, December 1, 1992.

8251. OUTSTANDING COUNTRY QUEEN ANNE MAPLE TEA TABLE

Probably Rhode Island, Circa 1750

Original two-board oval top with chamfered edges. Simple apron. Turned tapered legs end in pad feet. Remarkable state of preservation. Height 24.75". Top 34" x 27.75". 5,000/10,000

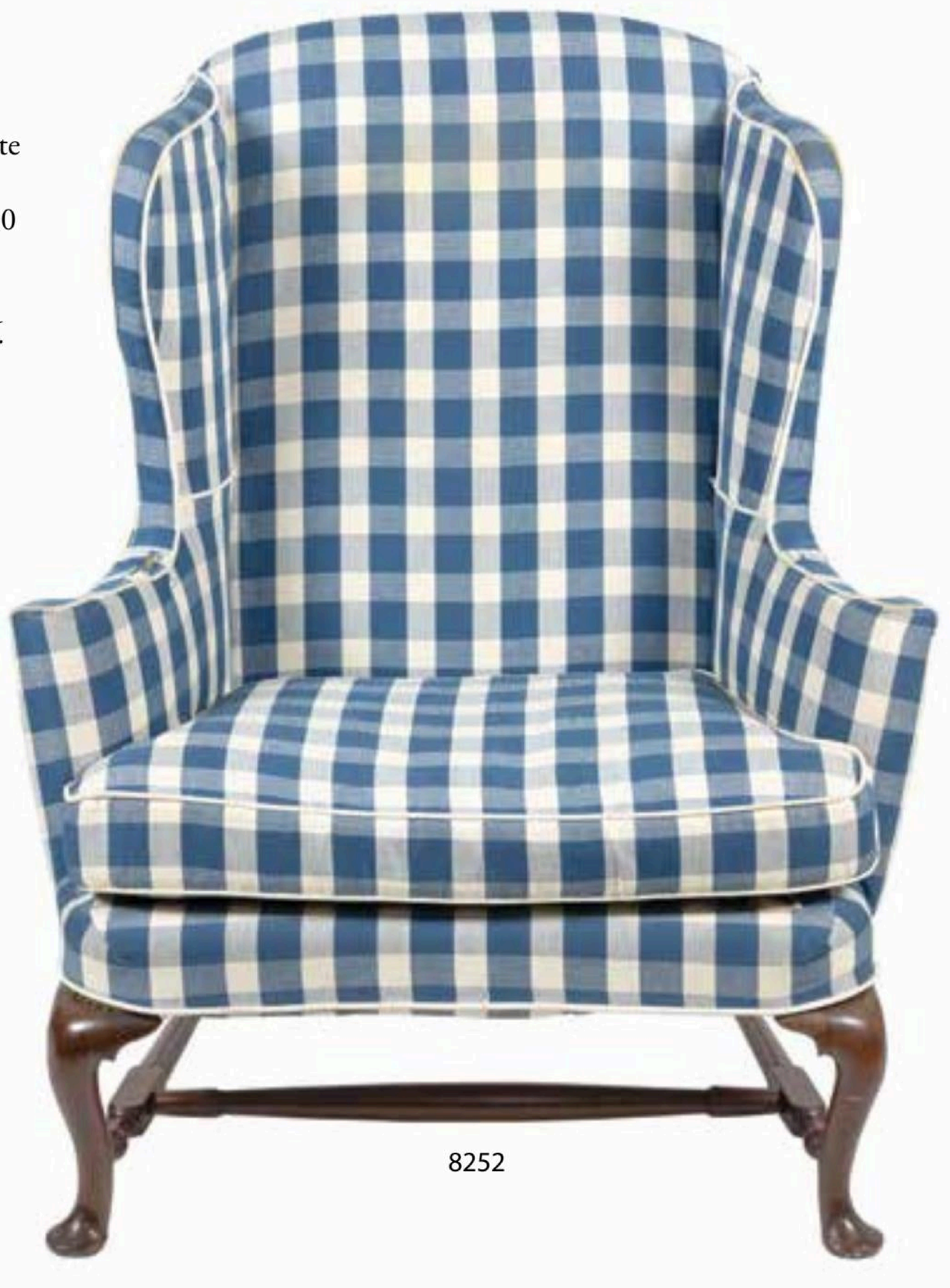
Provenance:
Marguerite Riordan, Stonington, Connecticut, February 1, 1996.

8252. QUEEN ANNE WING CHAIR

Massachusetts or Rhode Island, Circa 1765

Tall back with arched crest. Seat with loose cushion. Walnut cabriole front legs end in pad feet. Walnut block, vase and ring-turned sretchers. Maple rear legs, corner blocks and seat rails. Blue buffalo plaid upholstery. Back height 45.25". 8,000/12,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, January 19, 1990.



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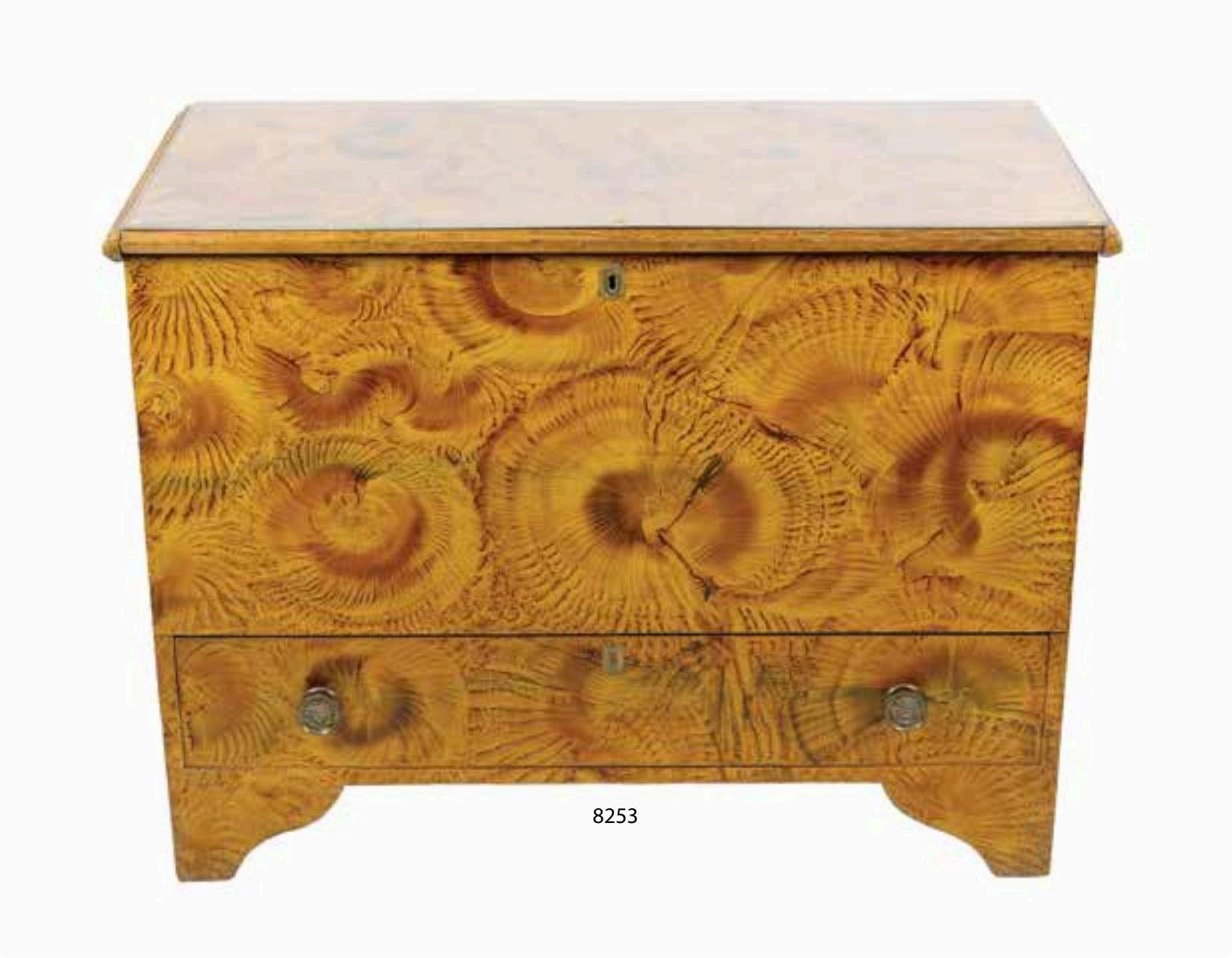
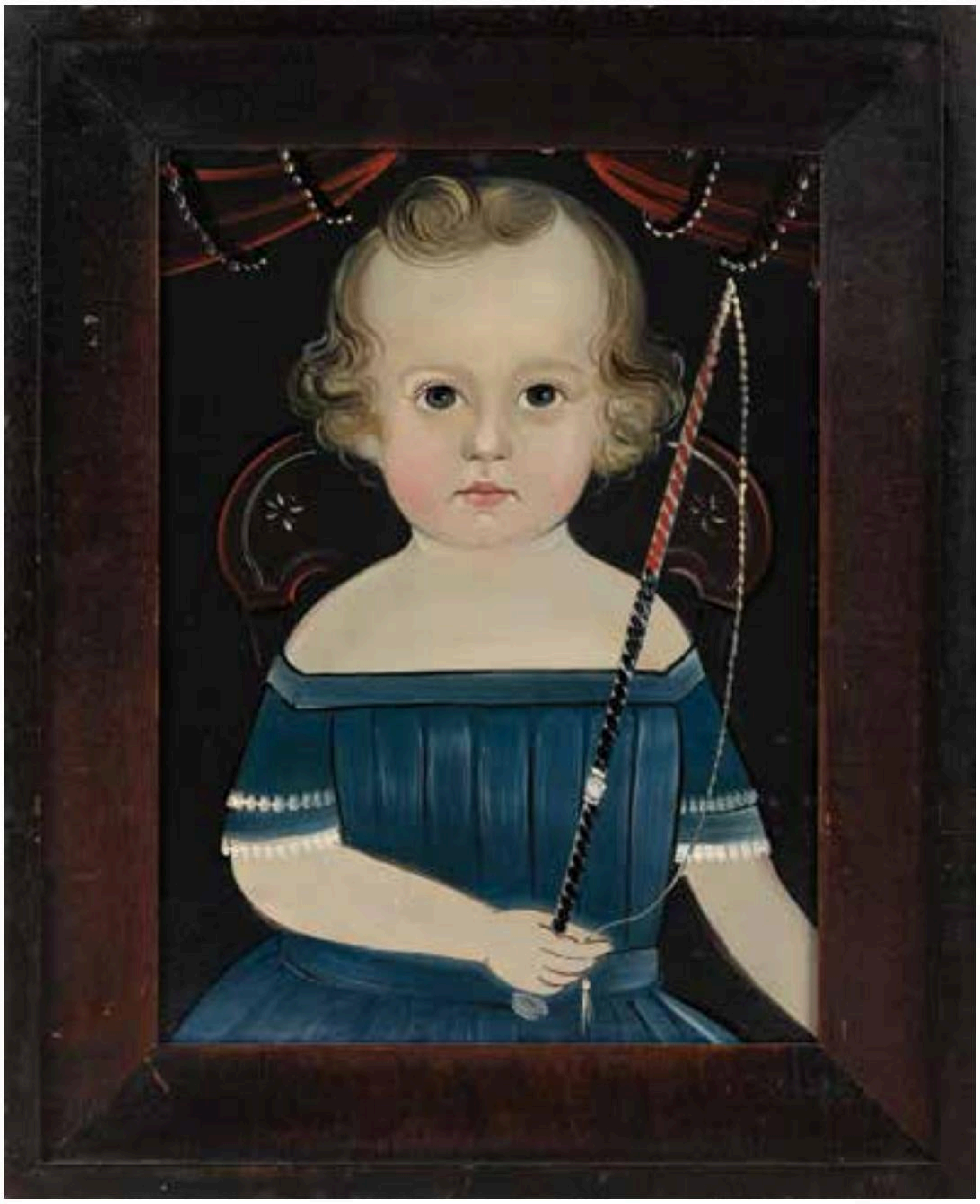


8253. **SUPERB PAINT-DECORATED PINE BLANKET CHEST**
New England, Circa 1810-1820
Decoration of exuberant swirls in shades of red and brown with delicate touches of green against an ochre ground. Hinged lid with molded edge. Interior fitted with a covered till. Single drawer below blanket compartment. Bracket feet. Molded brass pulls likely original. Height 30.75”. Width 40”. Depth 18.5”.
5,000/10,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, September 26, 1988.

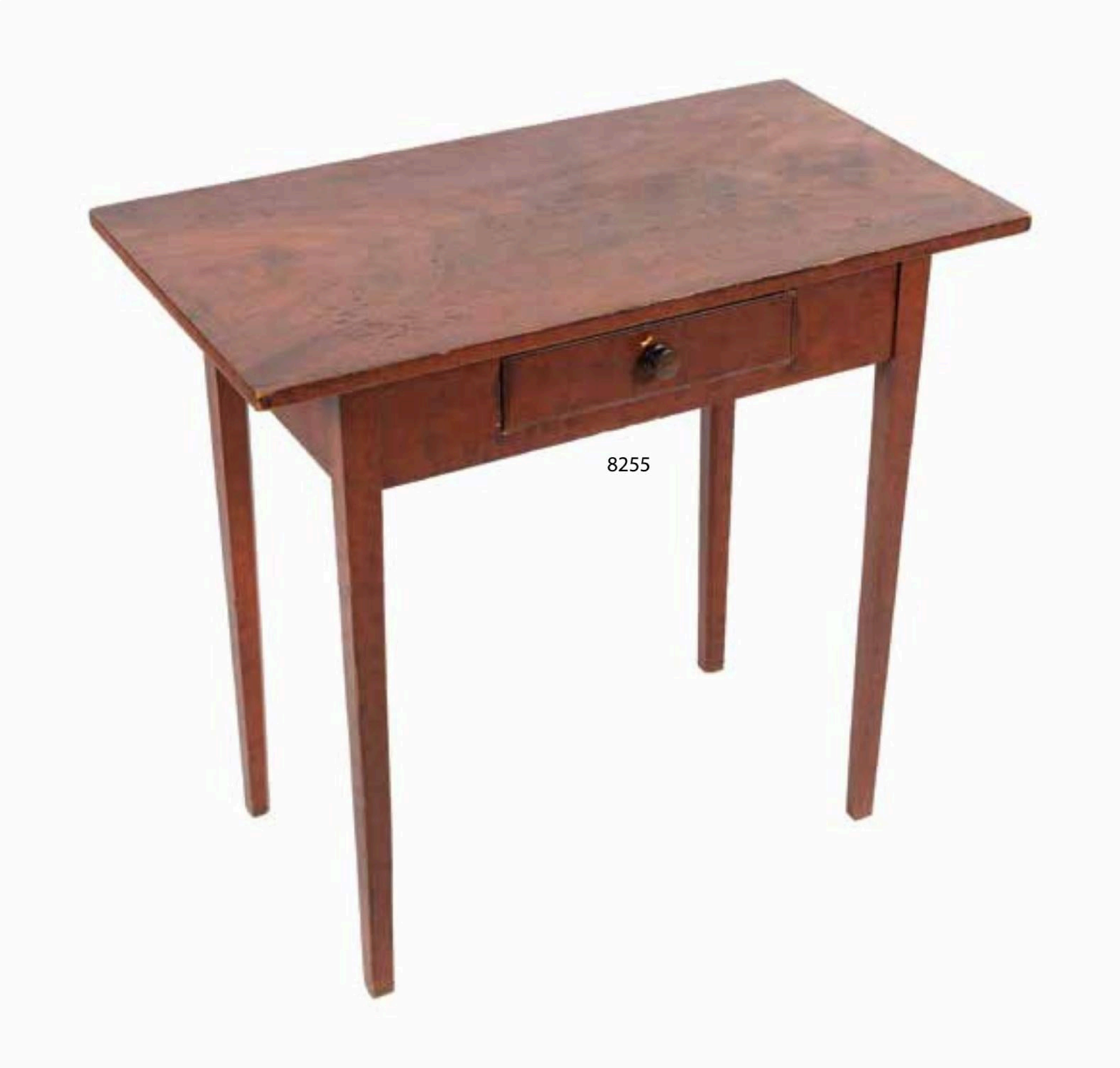


8254

8254. **STURTEVANT J. HAMBLIN**
Maine/Massachusetts, 1817-1884
"Portrait of a Young Boy in a Blue Dress". Half-length portrait of a blonde-haired blue-eyed toddler seated in a paint-decorated chair and holding a whip in his right hand. Red drapery and beaded swag at upper margin. Oil on artist board, 14" x 10". Framed 18.5" x 14.5". 5,000/10,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, September 27, 1993, sold as Prior-Hamblin School.

Attributed to Sturtevant J. Hamblin by Emily Esser, American Folk Art Specialist and webmaster of www.paintingsworthlookingat.com.

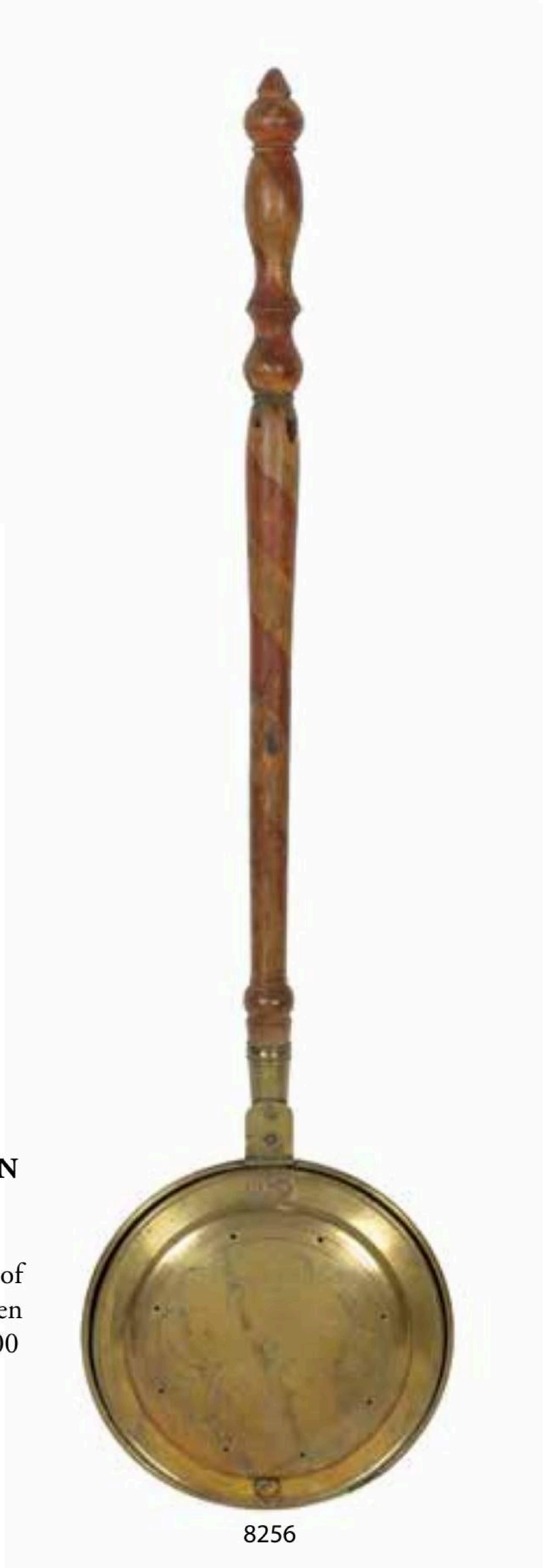

8255

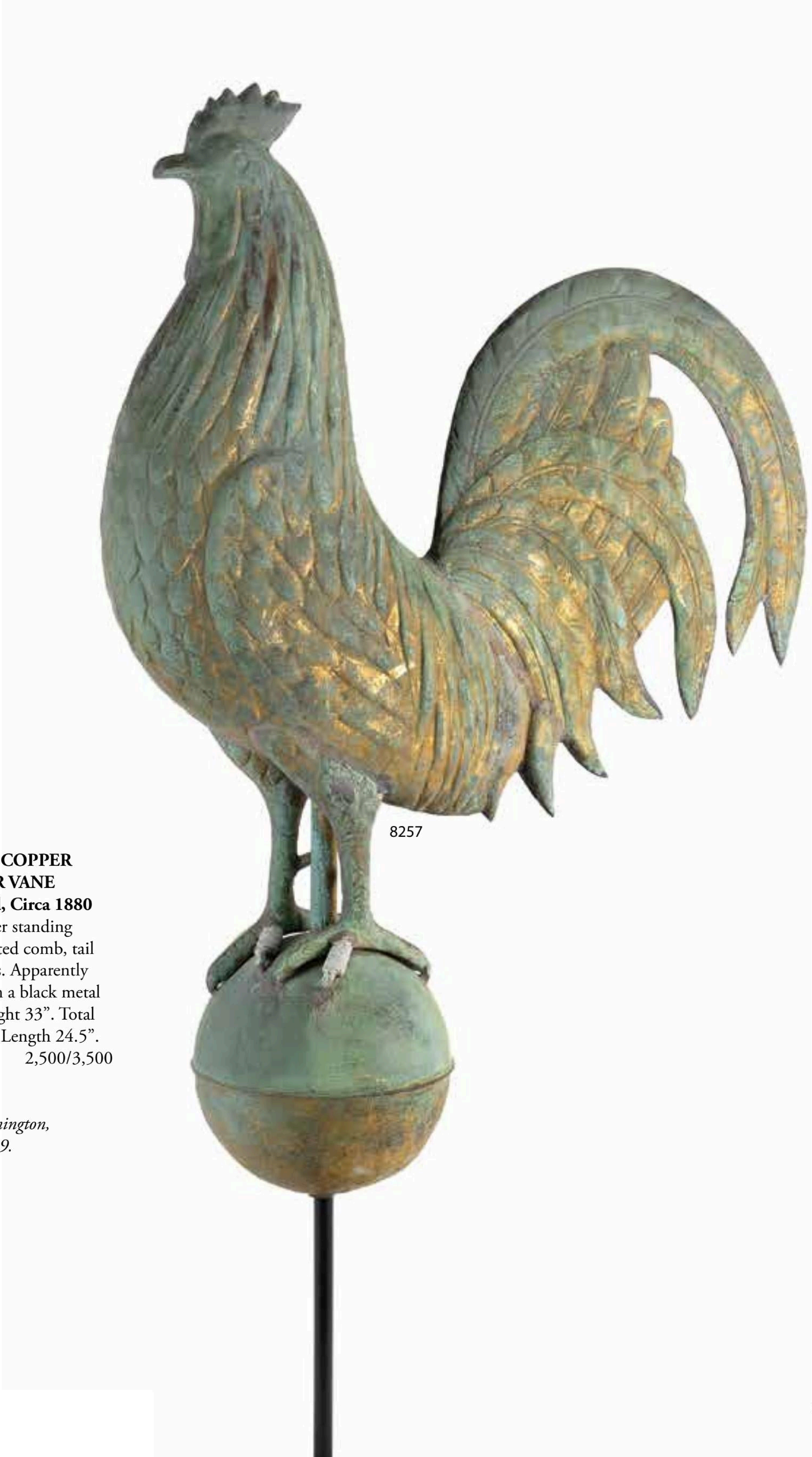
8255. **FEDERAL PAINT-DECORATED PINE ONE-DRAWER SIDE TABLE**
New England, Circa 1810
Original red sponge- and grain-painted decoration. Generously overhanging top. Drawer with turned wooden knob. Square tapered legs. Height 28". Width 30.75". Depth 17". 3,500/7,000

Provenance:
Collection of Jim Johnson.
Marguerite Riordan, Stonington, Connecticut, July 23, 2001.

8256. **UNUSUAL BRASS AND TURNED WOOD WARMING PAN**
Circa 1850
Probably American. Brass pan engraved with a large pheasant amidst scrolls and flowers. Turned wooden handle retains traces of painted decoration of red barber's pole stripes and dark blue-green swirling. Length 43.5". Pan diameter 11.5". 500/1,000

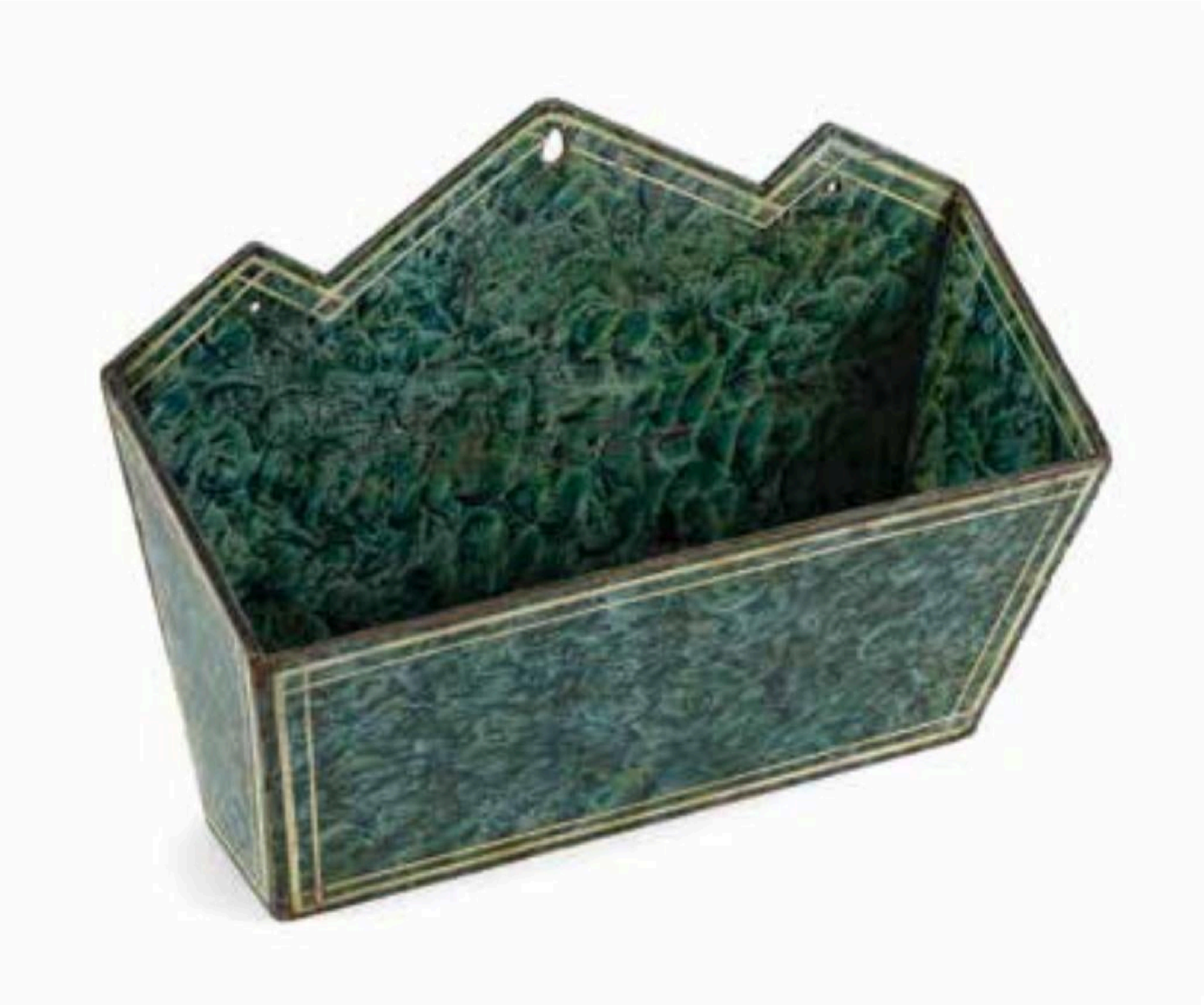
Provenance:
Marguerite Riordan, Stonington, Connecticut, September 1, 1993.


8256


8257

8257. **PARTIALLY GILDED COPPER ROOSTER WEATHER VANE**
Probably New England, Circa 1880
Proud full-bodied rooster standing on an orb. Well-articulated comb, tail feathers, spurs and claws. Apparently unmarked. Displayed on a black metal stand. Weather vane height 33". Total height on stand 45.75". Length 24.5".
2,500/3,500

Provenance:
Marguerite Riordan, Stonington, Connecticut, June 1, 1989.

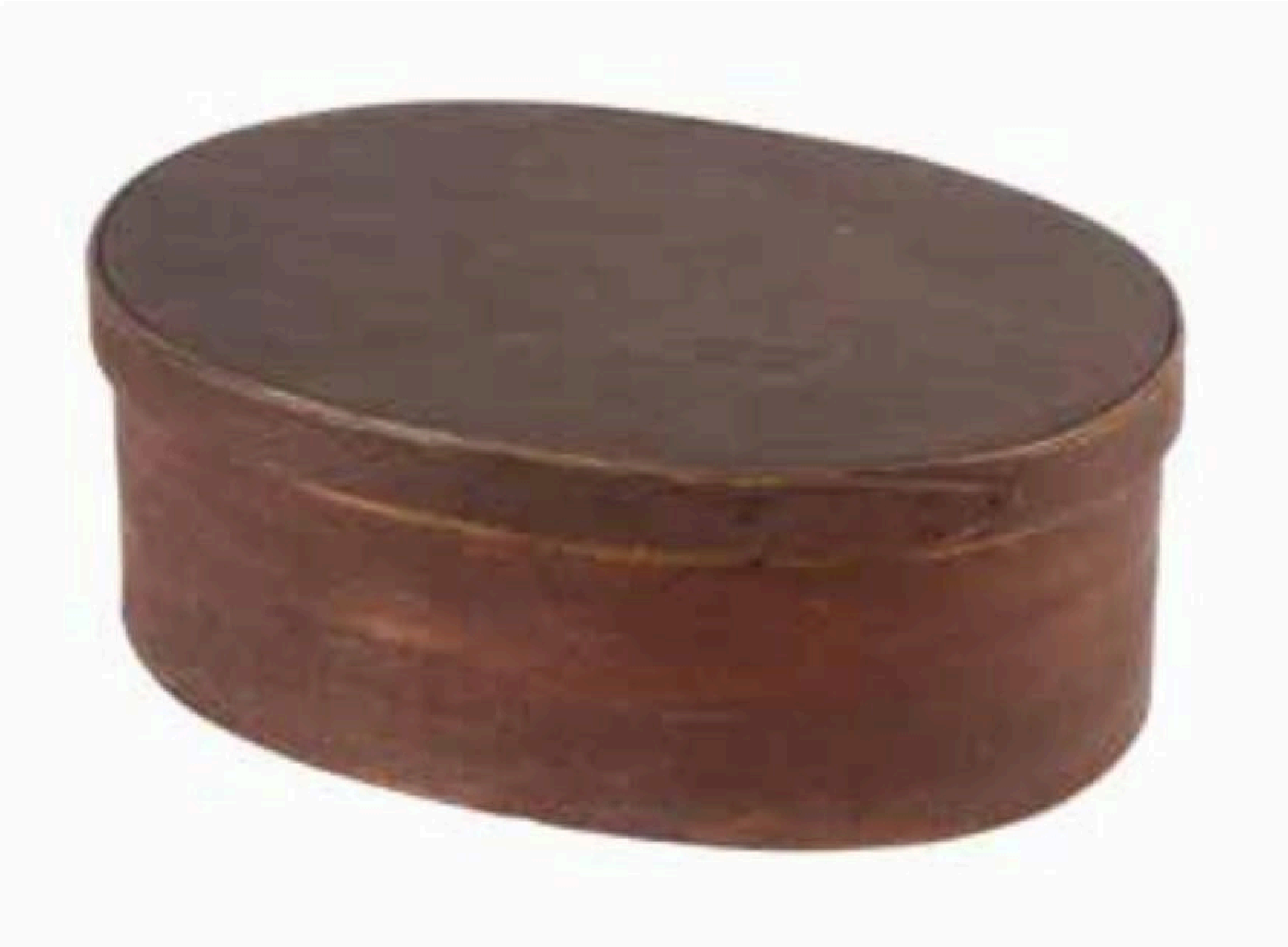


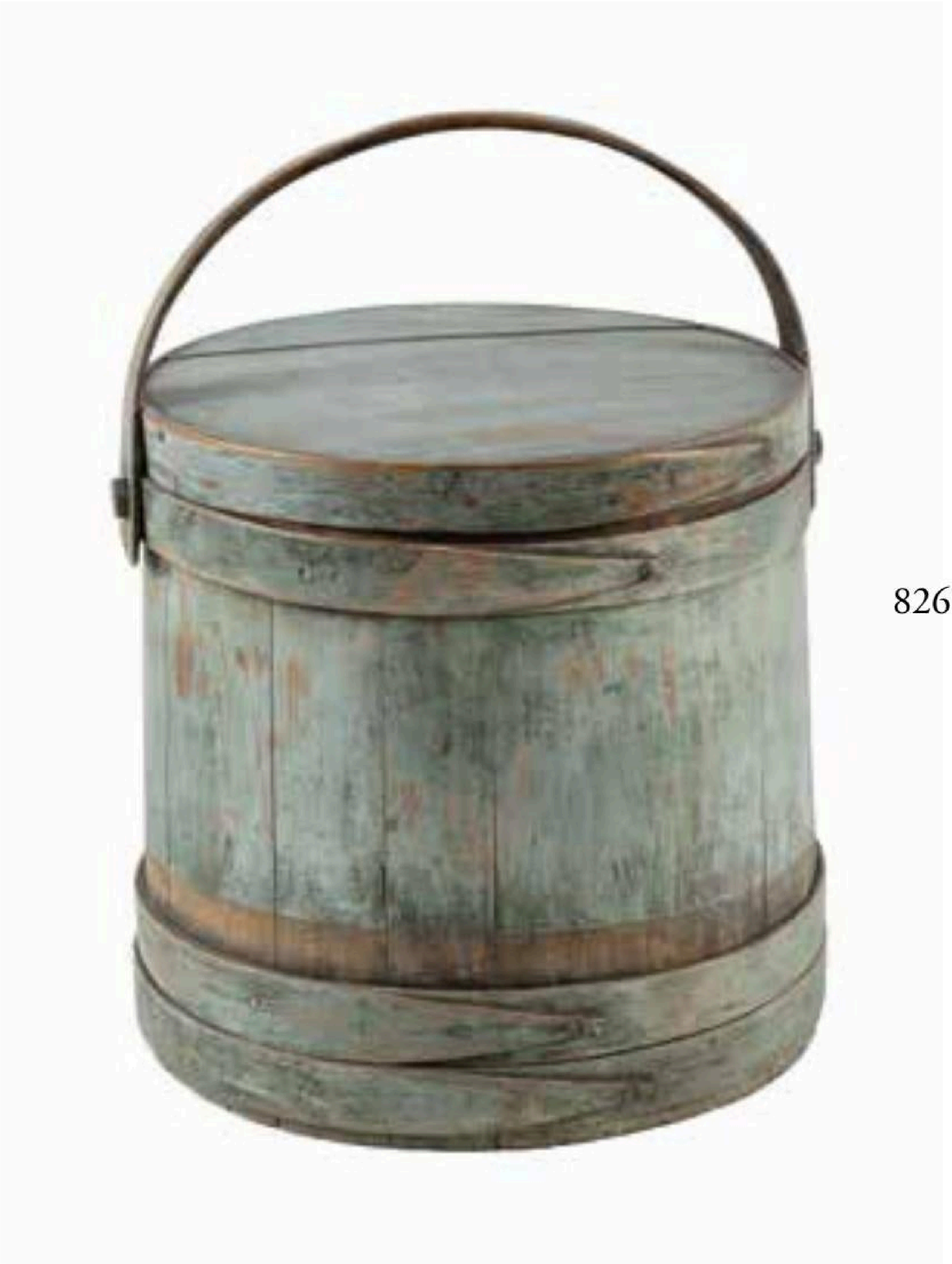
8258. **UNUSUAL PAINT-DECORATED WALL BOX**
New England, Circa 1820-1830
Front and sides painted to simulate marble or malachite in shades of blue, green and black against a deep red ground, with white striped borders. Back undecorated. Peaked back panel and tapered sides. Possibly made for a bride for use as candle storage. Height 12.5”. Width 16.25”. 1,000/2,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, February 11, 1989.

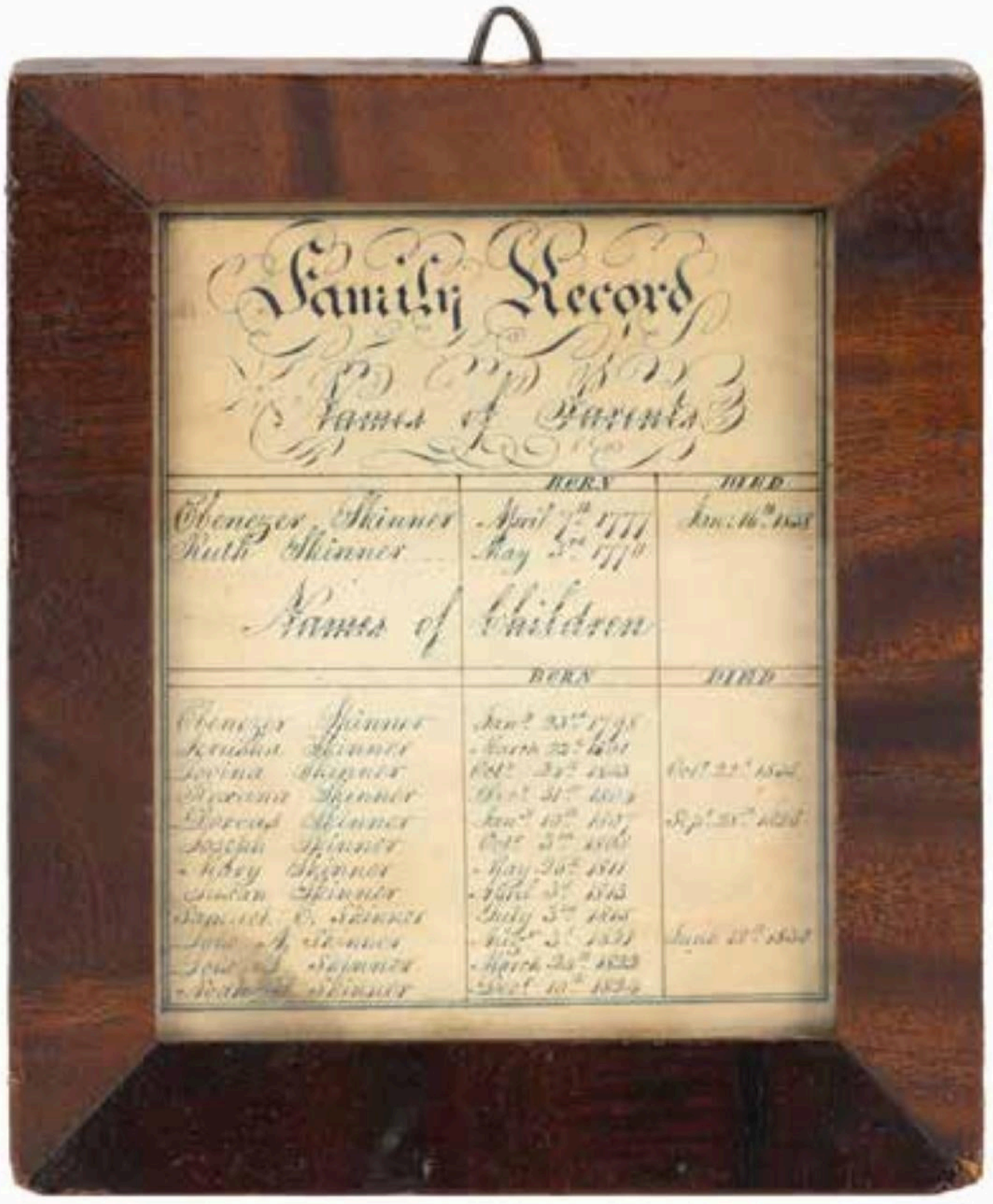
8259. **LARGE DARK RED-PAINTED WOOD STORAGE BOX**
New England, Circa 1790
Lid with finger-lapped lip. Height 6.5”. Length 17”. 500/1,000

Provenance:
Charles Vaughan Family of Gardiner and Hallowell, Maine.
Kaja Veilleux, Newcastle, Maine.





8260. **BLUE-GRAY PAINTED FIRKIN**
19th Century
Lid and underside with traces of old stamp, possibly “G. Dodge”. Hoops with long pointed fingers. Slightly tapered body. Fine in-use patina. Height 14”. Top diameter 13.5”. 800/1,200



Family Record

Names of Parents

	BORN	DIED
Ebenezer Skinner	April 7th 1777	Jan. 16th [illegible]
Ruth Skinner	May 3rd 1770	

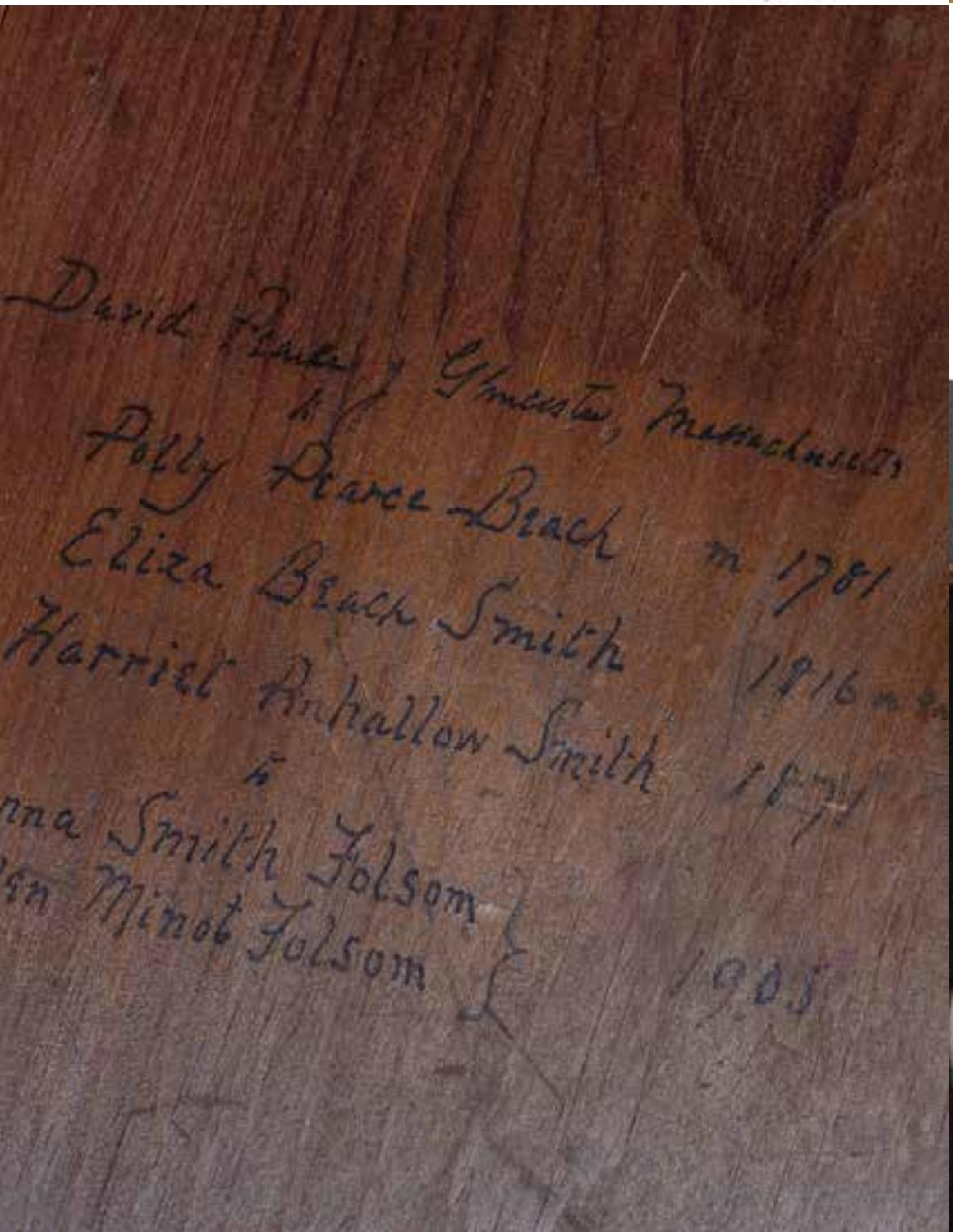
Names of Children

	BORN	DIED

8261

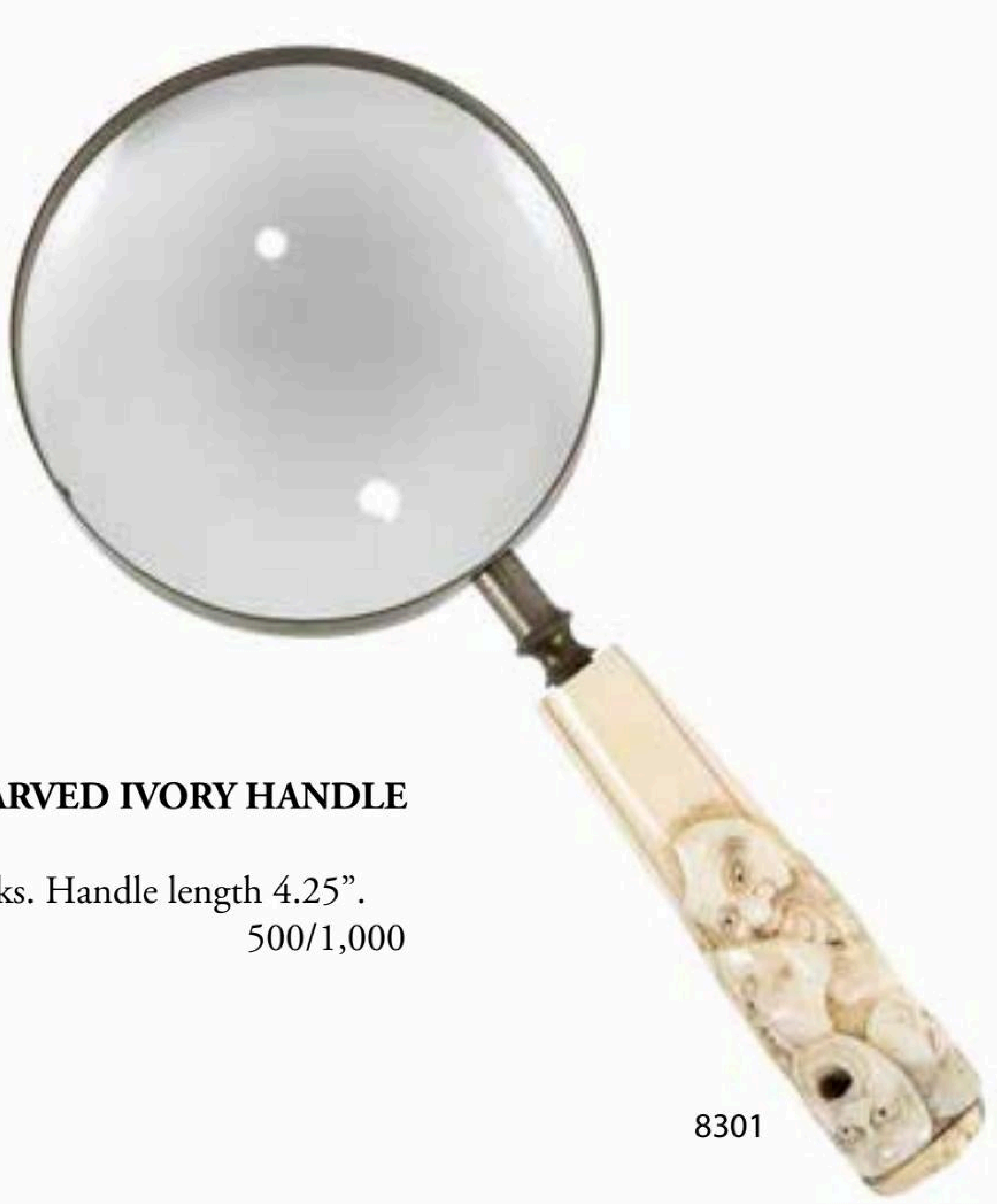
8261. **RARE MINIATURE CALLIGRAPHIC FAMILY RECORD**
New England, Late 18th/Early 19th Century
Records the family of Ebenezer and Ruth Skinner and their 12 children, with birth dates ranging from 1770 to 1824. Housed in a walnut veneer frame, possibly original, with old dry surface. 4.75" x 3.75" sight. Framed 6.5" x 5.75". 500/1,000

Provenance:
Marguerite Riordan, Stonington, Connecticut, August 20, 1988.


David Pearce b Gloucester, Massachusetts
Polly Pearce Beach m 1781
Eliza Beach Smith 1816 m
Harriet Anhallow Smith 1871
b
nna Smith Folsom
sn Minot Folsom 1905

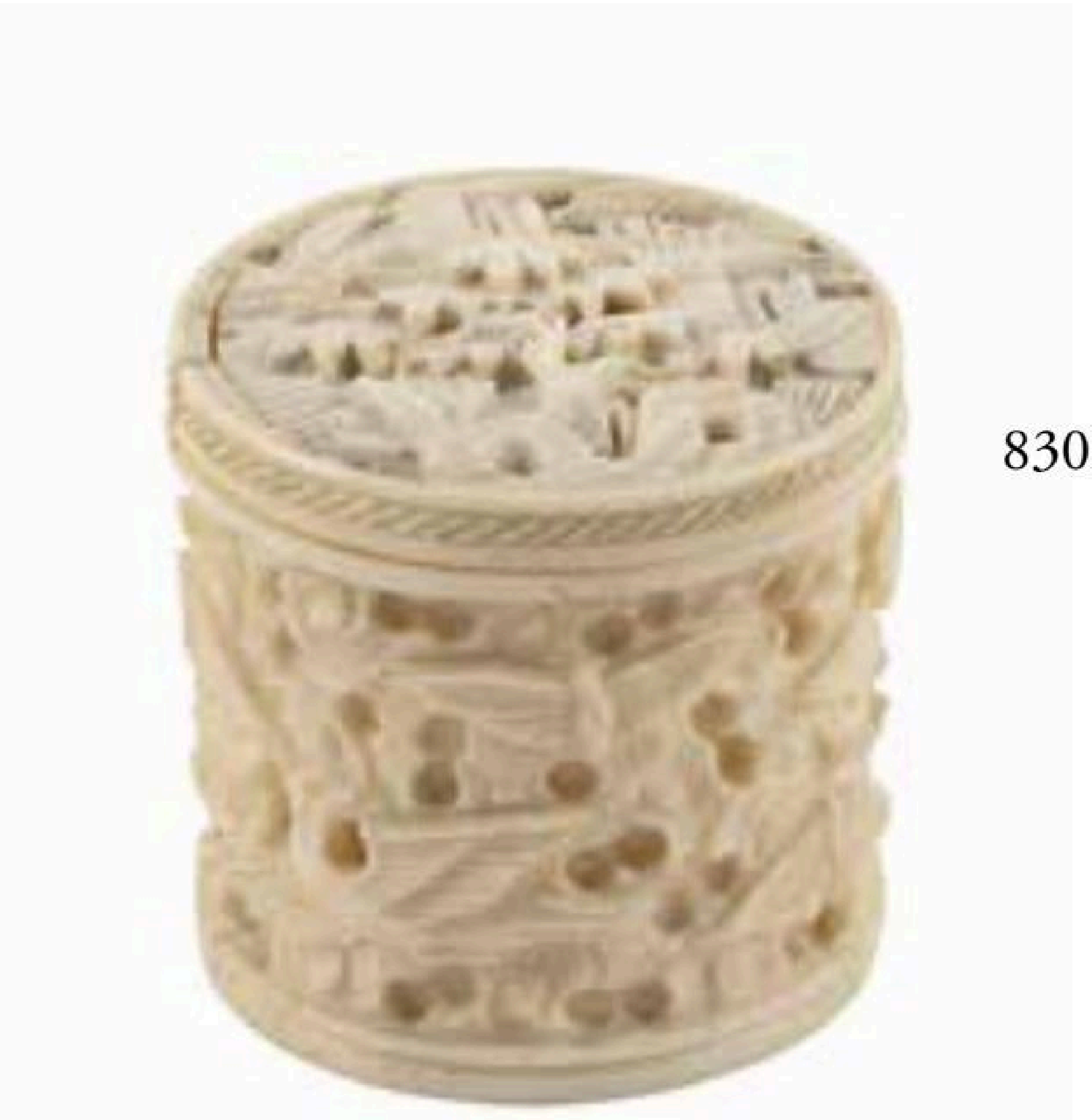
THE COLLECTION OF
NANCY & LARRY DICKSON

SESSION TWO | JULY 22, 2026 | LOTS 8301-8356



8301

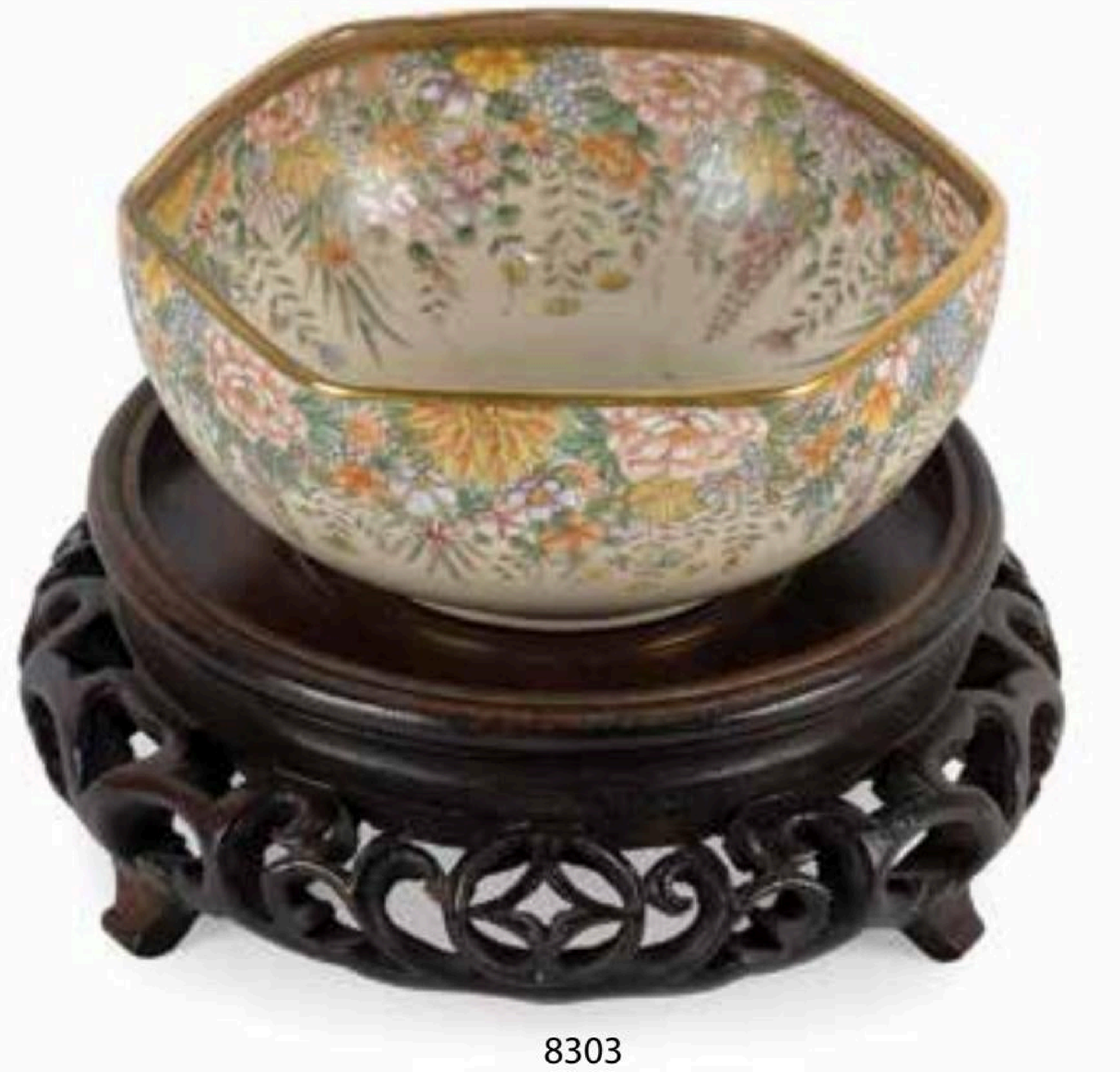
8301. **JAPANESE MAGNIFYING GLASS WITH CARVED IVORY HANDLE**
Meiji Period
Intricate decoration of oni, tengu and other masks. Handle length 4.25”. Total length 9.25”. 500/1,000



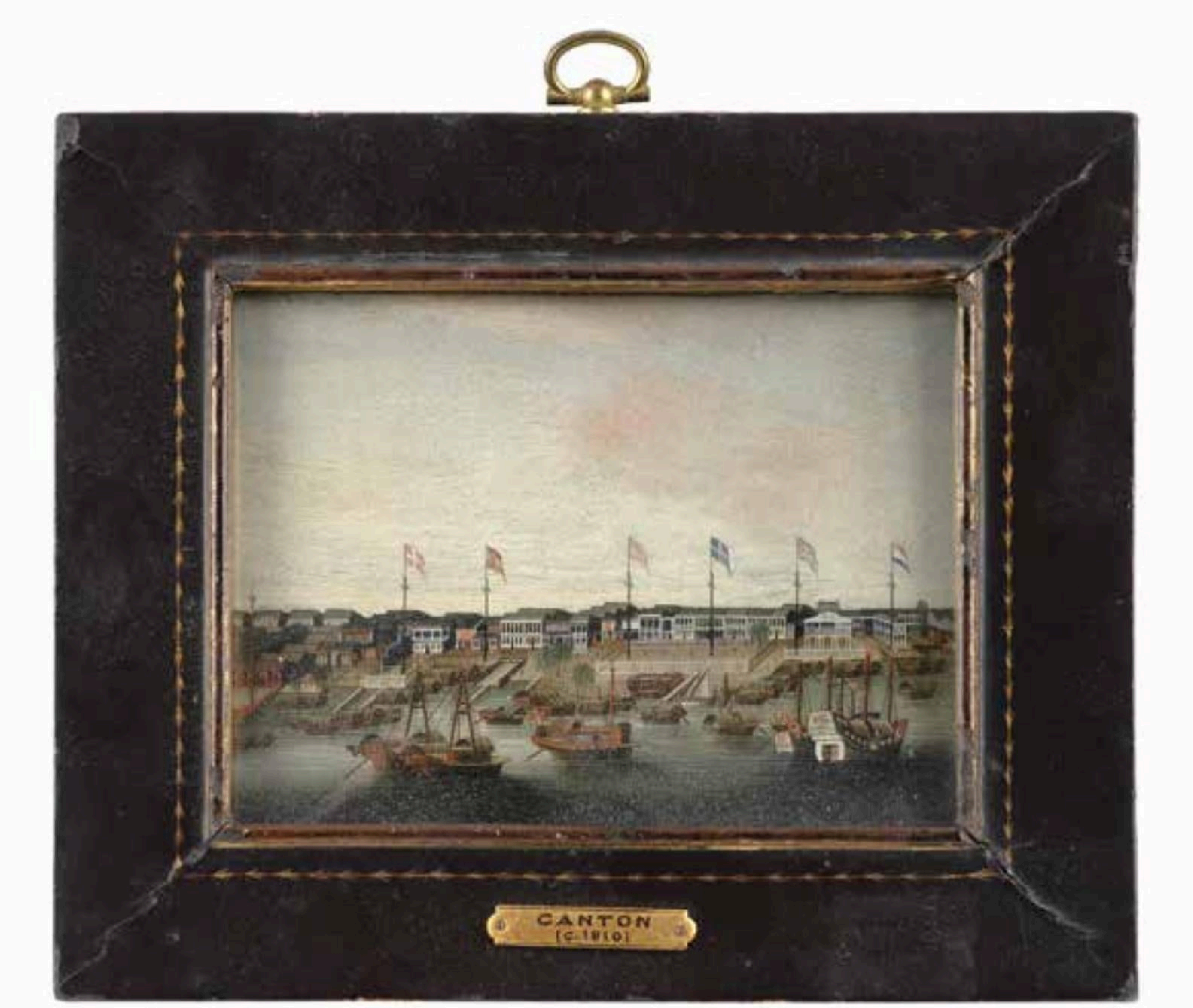
8302

8302. **CHINESE CARVED IVORY BOX**
19th Century
Threaded lid with decoration of a tree in a village landscape. Box with allover decoration of phoenix and butterflies against foliage. Height 1.5”. Diameter 1.5”. 300/500

8303. **JAPANESE SATSUMA PORCELAIN HEXAGONAL DISH**
Meiji Period
Interior and exterior with finely detailed decoration of chrysanthemum, wisteria and other flowers. Gilt rim. Seal marked on base. Bowl height 1.5”. Width 3.75”. With carved wood stand. 500/700



8303



8304

8304. **CHINESE SCHOOL**
Circa 1810
Miniature view of the Canton waterfront, showing merchant vessels and pleasure boats in the harbor, and the merchant buildings and their respective flags along the shoreline, the American flag at the center. Note affixed verso inscribed “View of Canton Painted on Copper” and “From Capt. Little”. Oil on copper, 3.75” x 5” sight. Framed 6.25” x 7.5”. 3,000/5,000

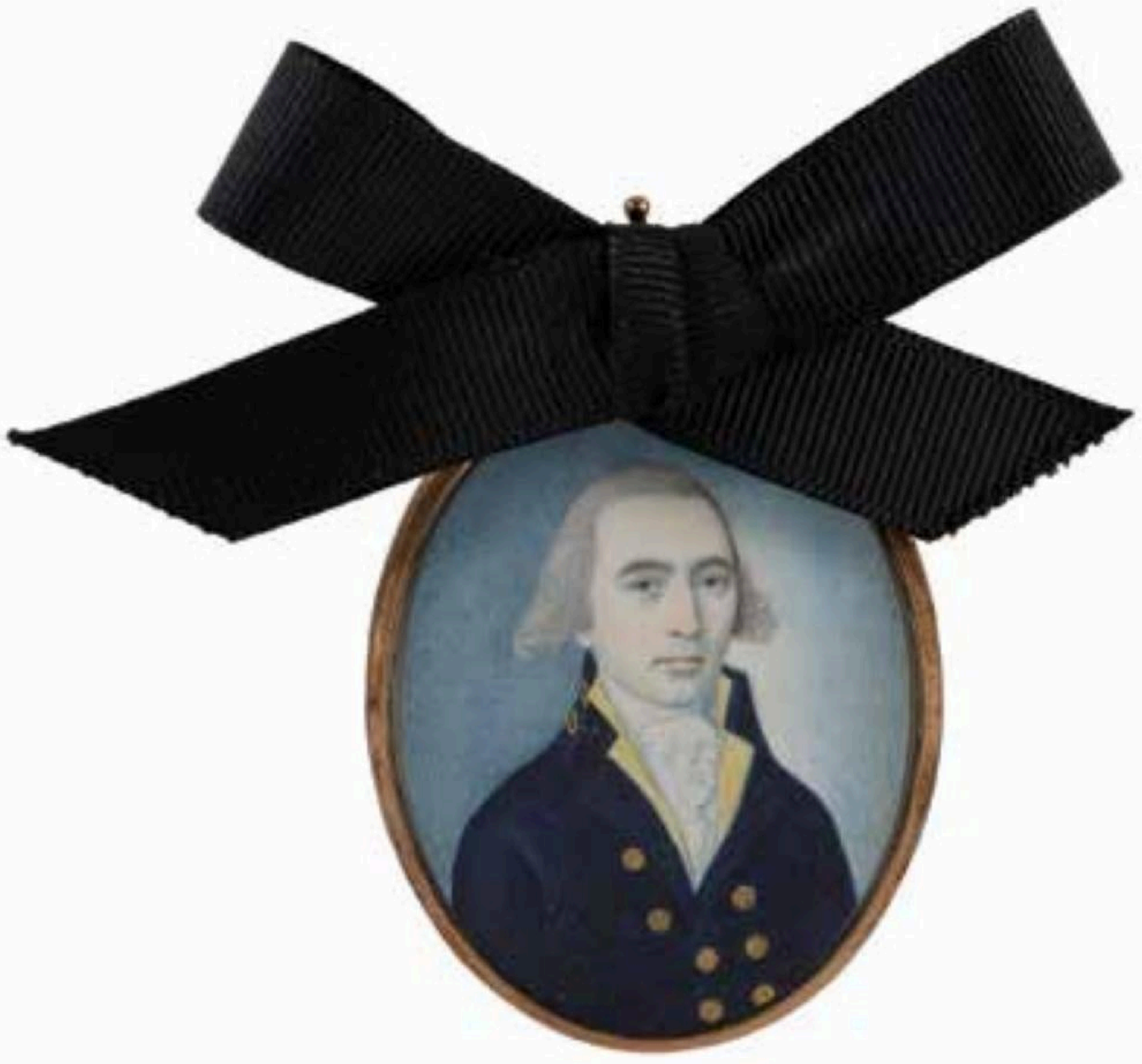
Provenance:
Property of a Boston Private Collector.
Northeast Auctions, Portsmouth, New Hampshire, August 3-4, 1991, Lot #629.
Marguerite Riordan, Stonington, Connecticut, September 10, 1991.

Marguerite Riordan suggested the depiction of a cutter sailing through a fleet of junks is typical of the work of Sunqua, but there are no records of miniatures by him. As such, she put forth Spoilum, Tonqua or their followers as other attributions.

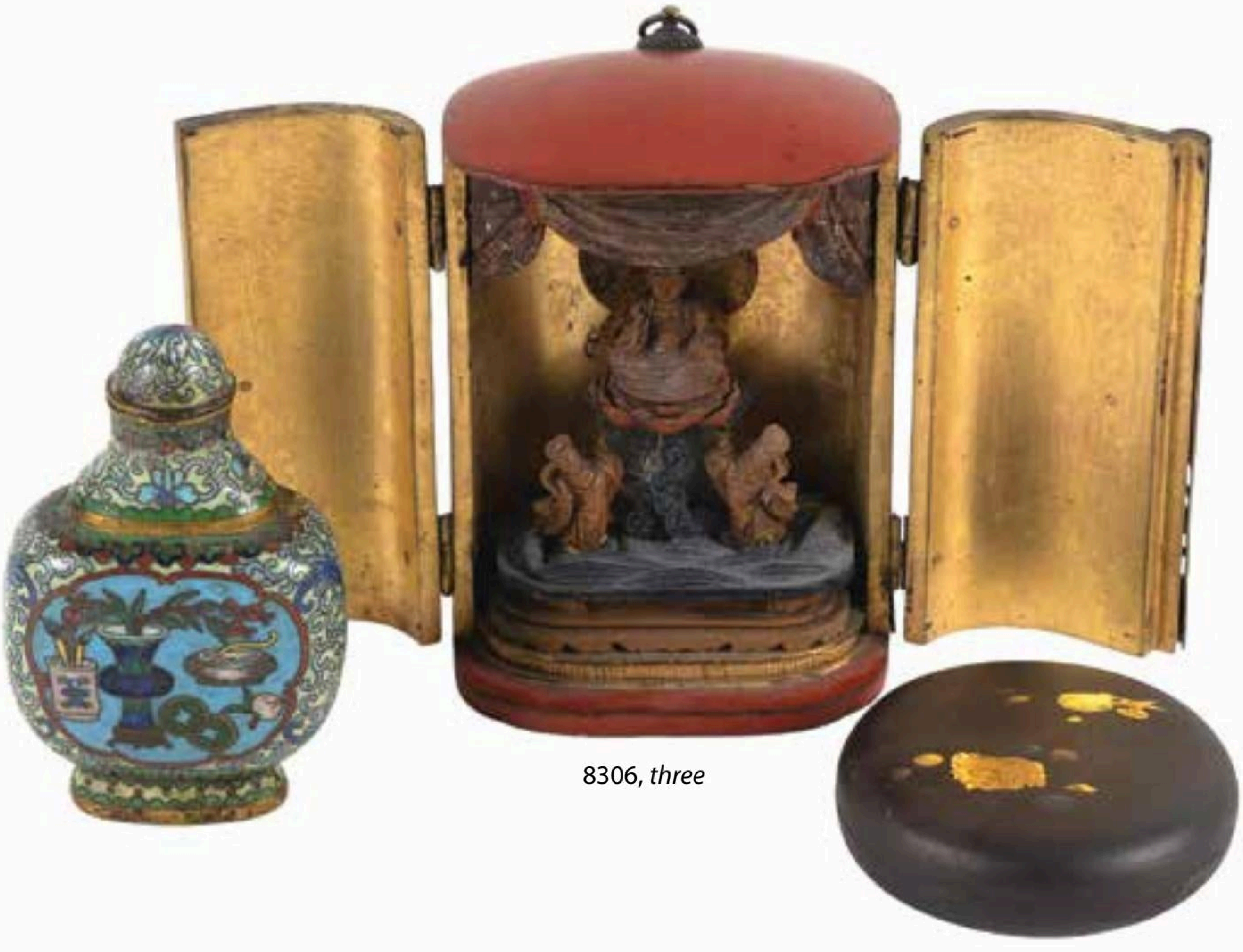
8305. **ATTRIBUTED TO SPOILUM**
Canton, China, Circa 1795
China Trade portrait miniature on ivory of a British naval officer. Housed in a gilt metal pendant frame with an aperture on reverse showing plaited hair. Watercolor, 2.25" x 1.75". Framed 2.5" x 2". 3,000/5,000

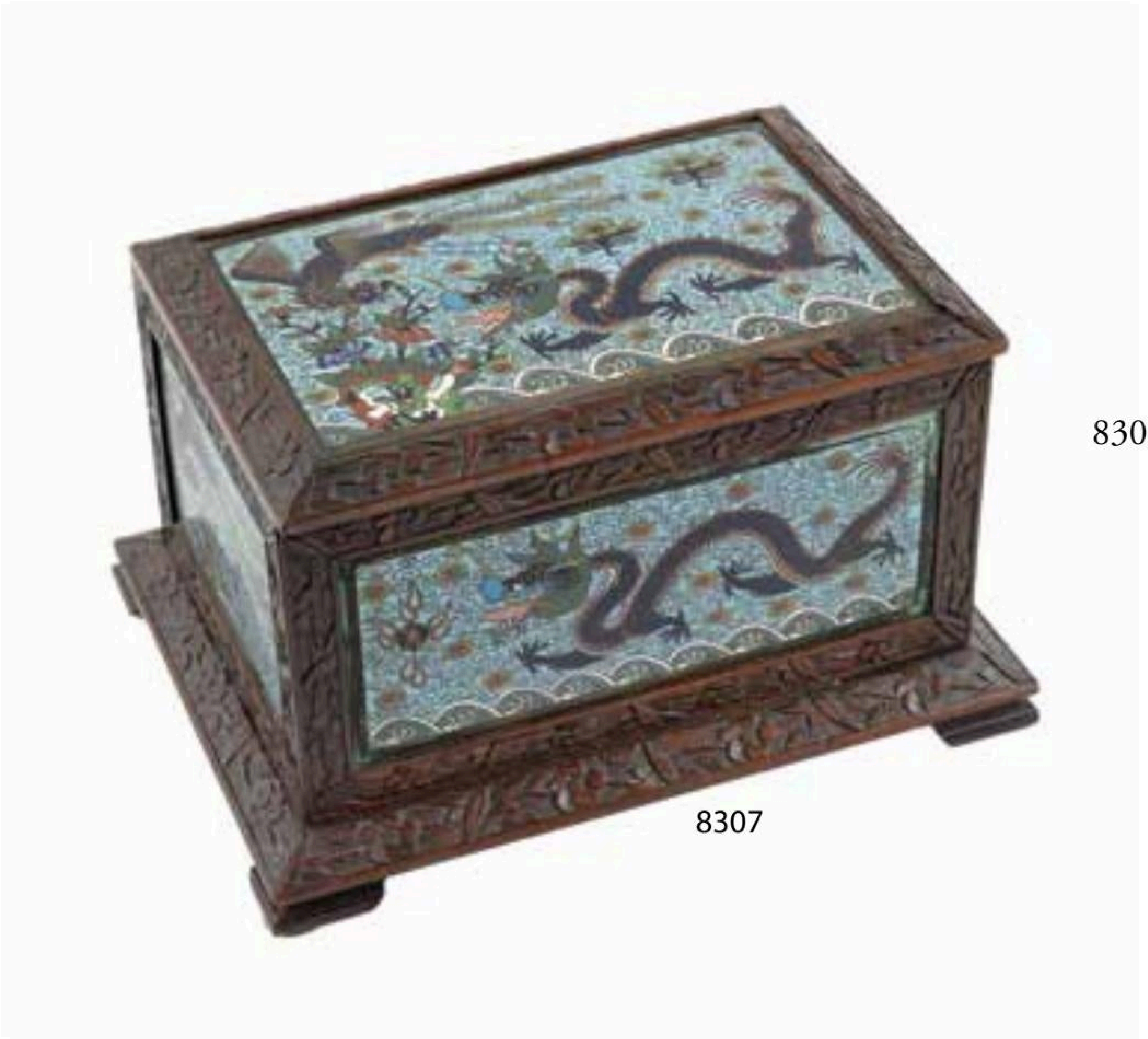
Provenance:
Northeast Auctions, Portsmouth, New Hampshire, Marine and China Trade Auction, August 20, 2006, Lot #1035.

The Northeast Auctions catalog notes "Here can be seen all the characteristics of Spoilum's best portraiture: the light shadow to the right of the sitter, the slight smile to the mouth, one eye higher than the other and of slightly different shape, and the use of real gold for the buttons and braid on the coat. Few Spoilum miniatures of this quality, period and condition exist".


8305

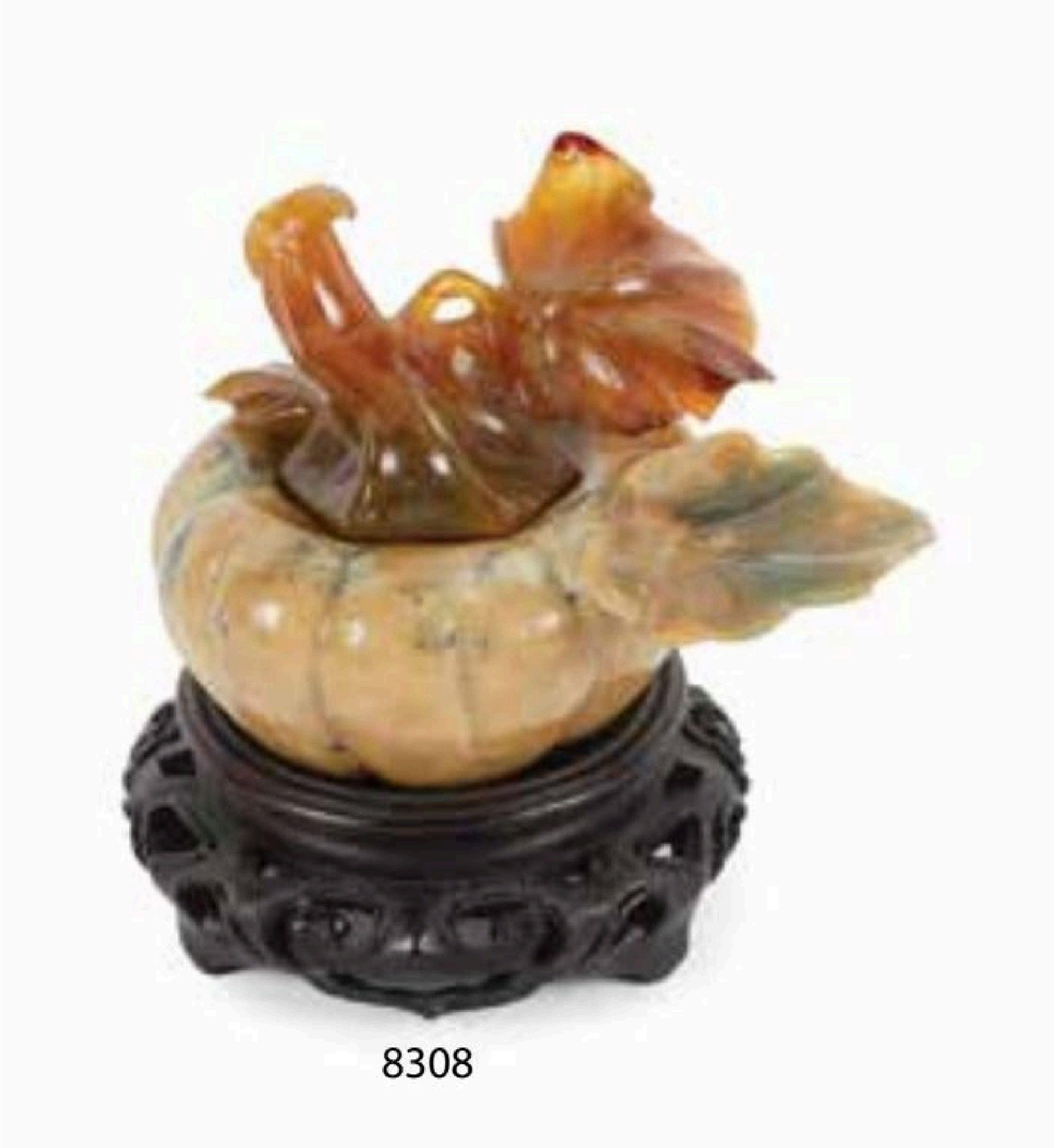
8306. **THREE PIECES OF ASIAN ART**
19th Century
1) Japanese red lacquer zushi (shrine) that opens to reveal two attendants and Buddha seated on a lotus base. Height 3.5".
2) Japanese mixed metal kogo (incense container) with gilt shells on the cover. Gilt signature on base. Diameter 2".
3) Chinese cloisonne enamel spade-shaped snuff bottle with conforming stopper. Height 3". 500/700


8306, *three*



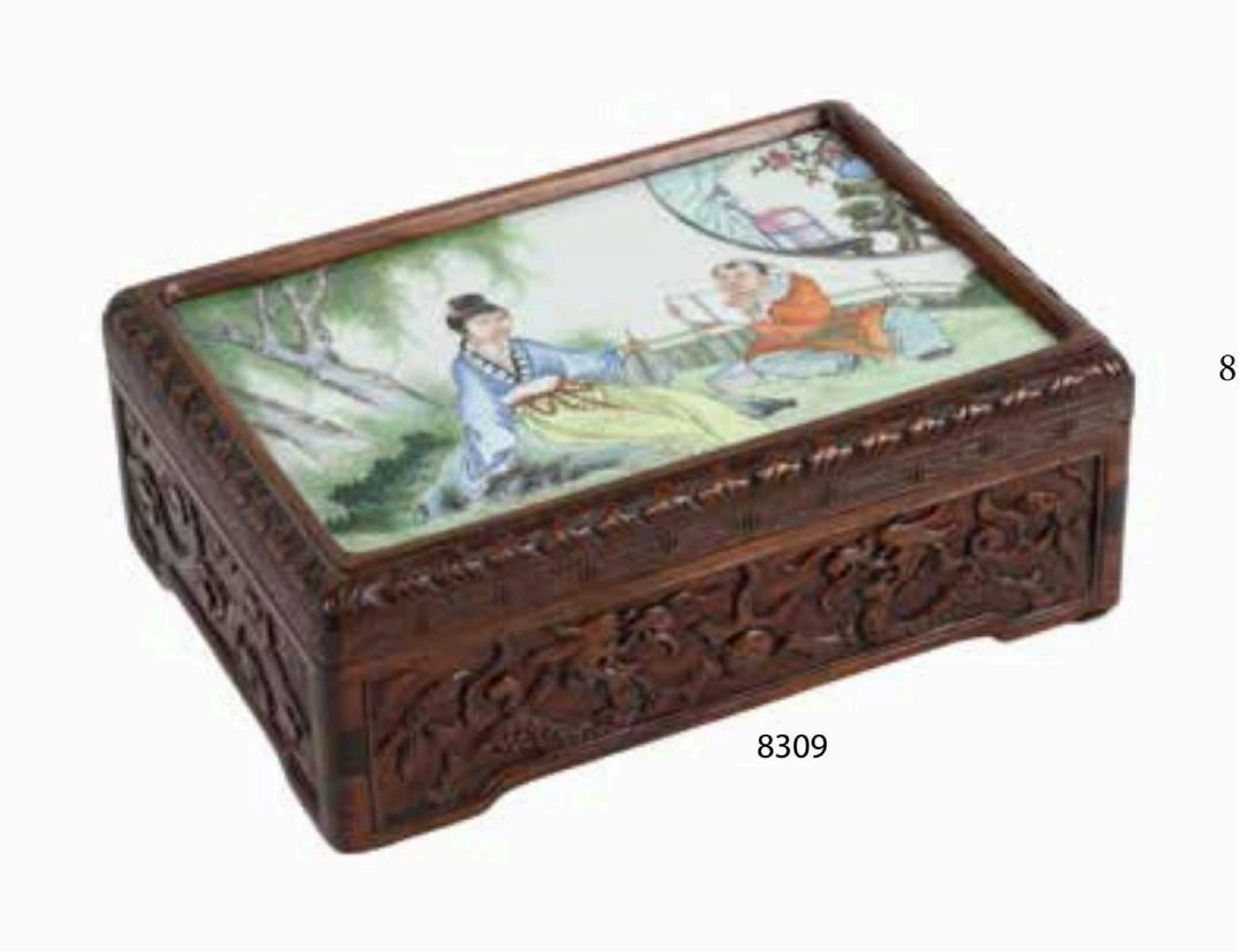
8307

8307. **CHINESE CARVED WOOD AND CLOISONNE ENAMEL BOX**
19th Century
Foliate-carved wood box, the top, front and side panels inset with cloisonne enamel panels depicting five-clawed dragons and phoenix against a turquoise ground. Bracket feet. Height 5.5”. Width 9.5”. Depth 7”. 700/900



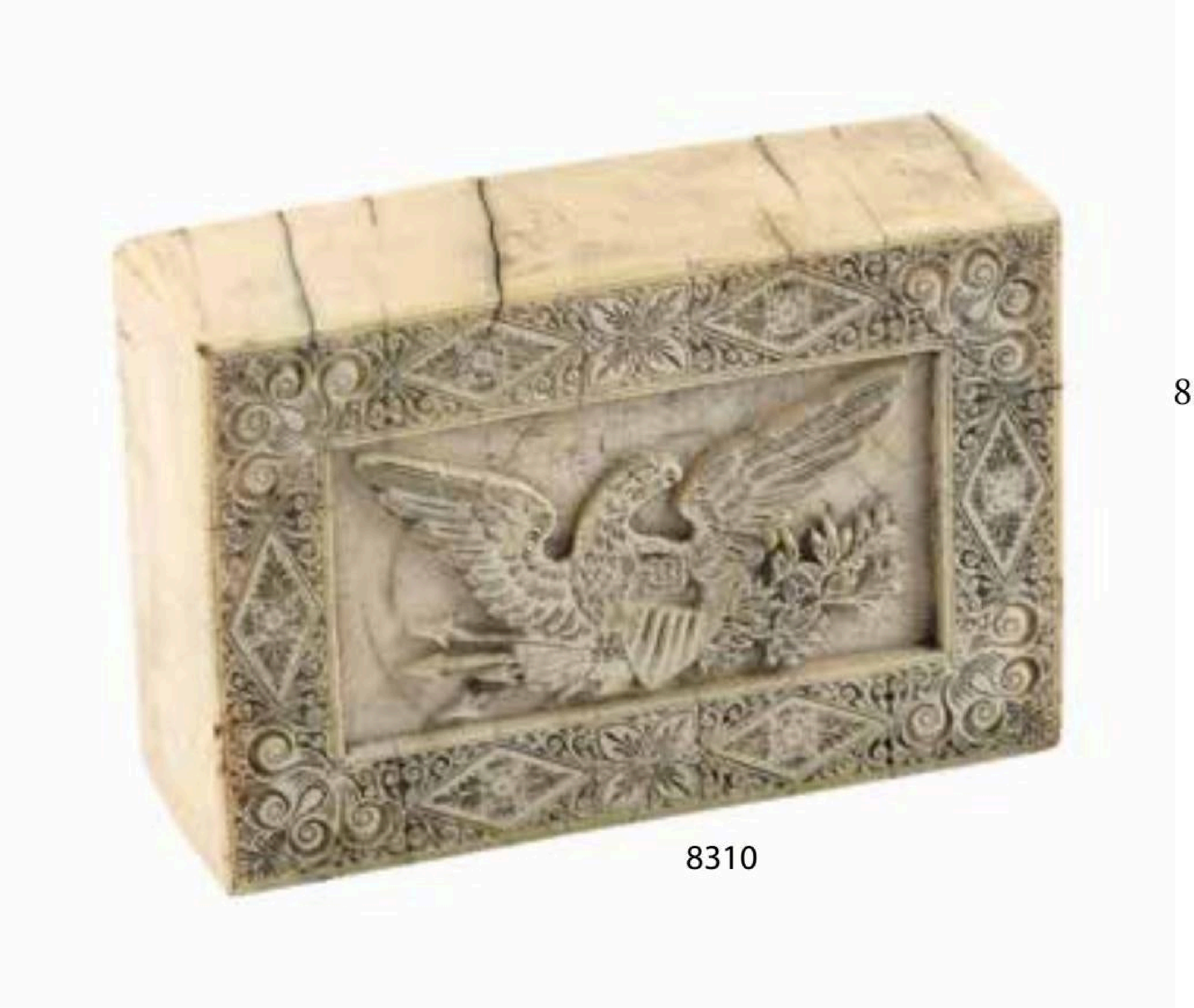
8308

8308. **CHINESE AGATE AND HARDSTONE COVERED CENSER**
Late 19th Century
In the form of a ribbed gourd with leaves. Conforming cover. Height 3”. With carved wood stand. 400/600



8309

8309. **CHINESE ROSEWOOD GAMES BOX WITH FAMILLE ROSE PORCELAIN COVER**
19th Century
Cover depicts a seated gentleman reading to a courtesan in a courtyard; vignette of books and a plant stand behind drapery at upper right corner. Box carved with dragons and fiery pearls. Filled with Mahjong tiles. Height 3.5”. Width 9”. Depth 6”. 700/1,000



8310

8310. CHINA TRADE CARVED IVORY CHOP
Circa 1825

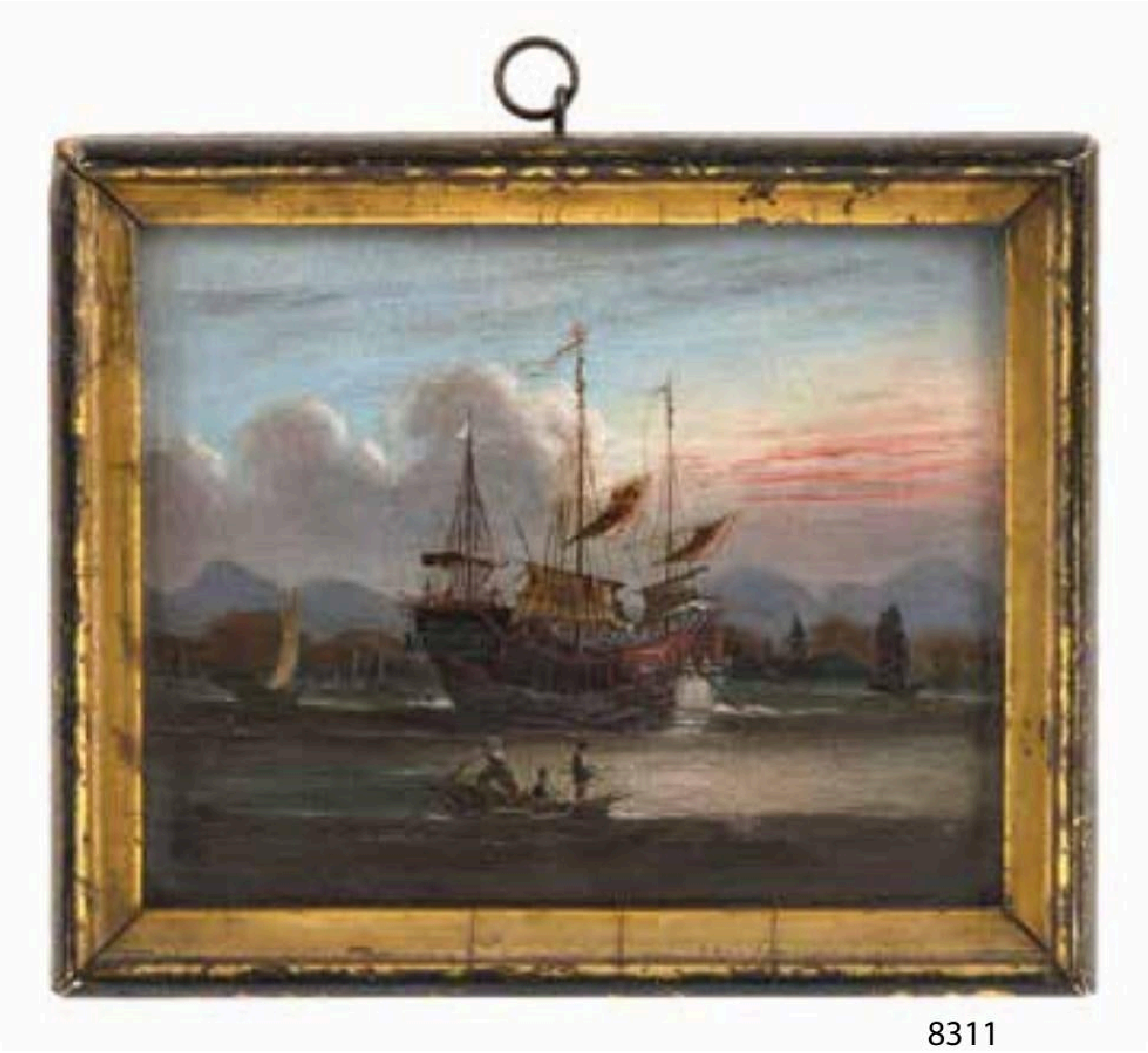
Extremely finely carved depiction of an American eagle with Liberty shield, arrows and olive branches set within a border of scrolls, diamonds and floral medallions. Incredibly detailed, from the eagle's feathers and sharp beak to the infinitesimal scrolls and leaves. 1.75" x 2.75". 3,000/5,000

Provenance:
Northeast Auctions, Portsmouth, New Hampshire, sale date unknown, Lot #74.
Marguerite Riordan, Stonington, Connecticut, December 1, 2001.

8311. RARE DIMINUTIVE PAINTING OF A CHINESE DRAGON BOAT
19th Century

Possibly by a Western hand. Depicts the boat in a harbor, surrounded by tenders. No apparent signature. Oil on artist board, 4.5" x 5.5" sight. Framed 5.25" x 6.25". 800/1,200

Provenance:
Northeast Auctions, Portsmouth, New Hampshire, Marine and China Trade Auction, August 20, 2006 Lot #1296.



8311

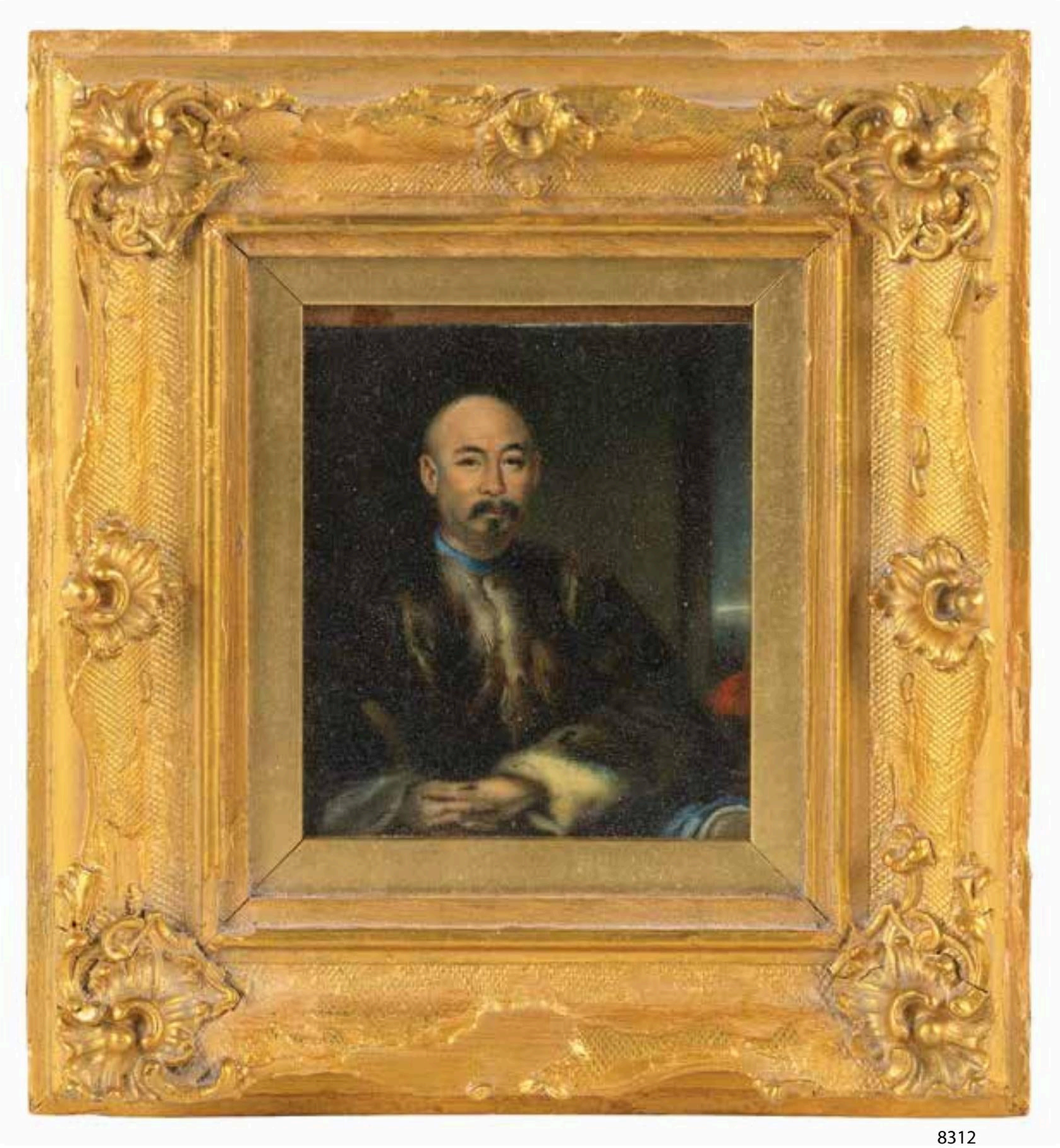
8312. **LAMQUA II**

Canton, China, Circa 1830

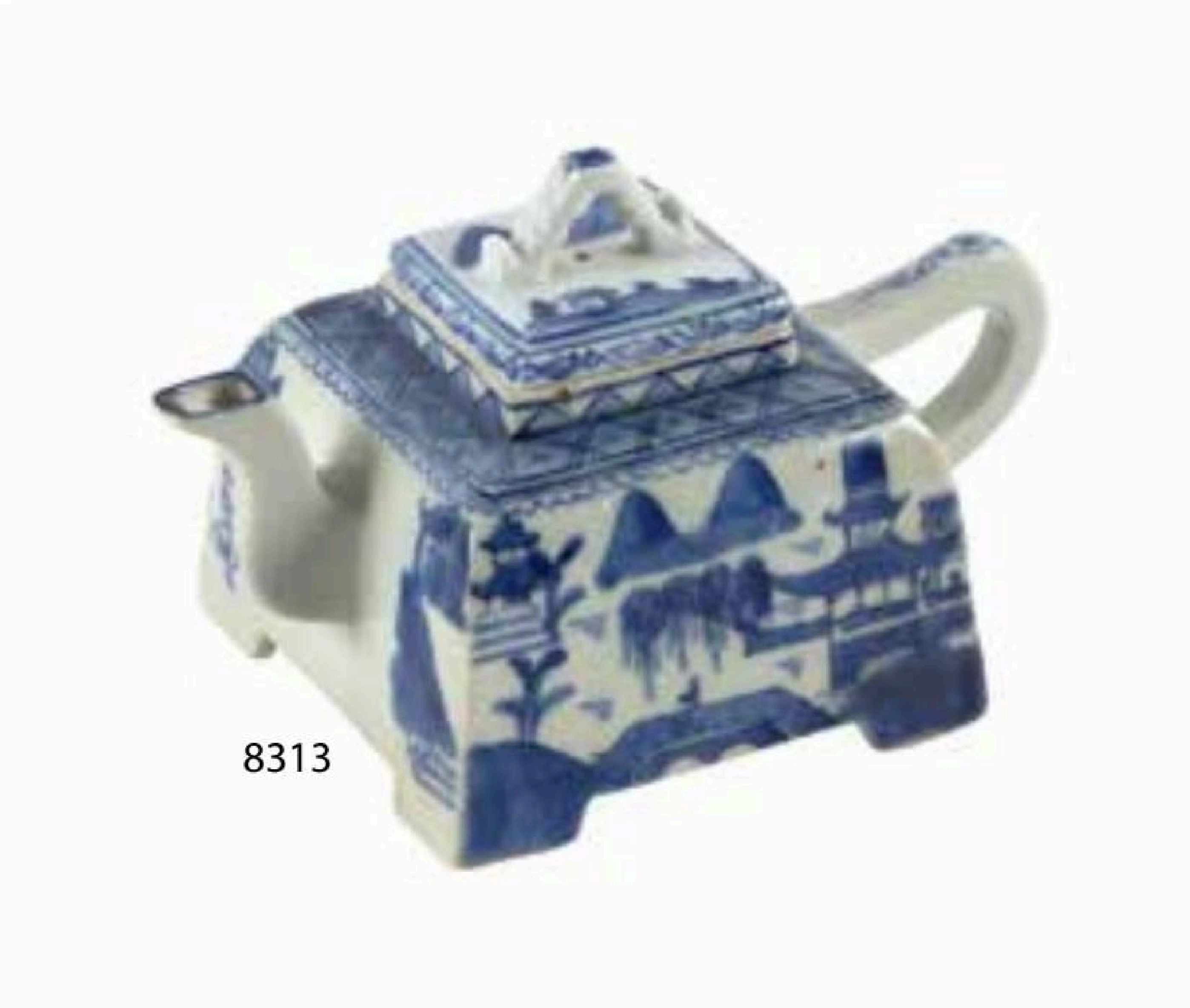
China Trade portrait miniature on ivory of Lamqua I, the artist's father. Inscribed in pencil verso "No 2. Lamqua's father aged 52 Canton 1830 To be returned by [?] Sturgis to Tinqua". "Sturgis" refers to Russell Sturgis, Taipan, of Russell & Sturgis, Canton. Housed in its original plaster frame with label for framer T.H. Gladwell, London. Oil, 3.25" x 2.75". Framed 7" x 6.25". 7,000/10,000

Provenance:
Northeast Auctions, Portsmouth, New Hampshire, Marine and China Trade Auction, August 20, 2006, Lot #1034.

The Northeast Auctions catalog notes the man depicted here is undoubtedly the earlier painter Old Lamqua. "The discovery of this miniature answers the question of the three generations of the Guan family: Spoilum, Lamqua, Sr. and Lamqua."



8312



8313

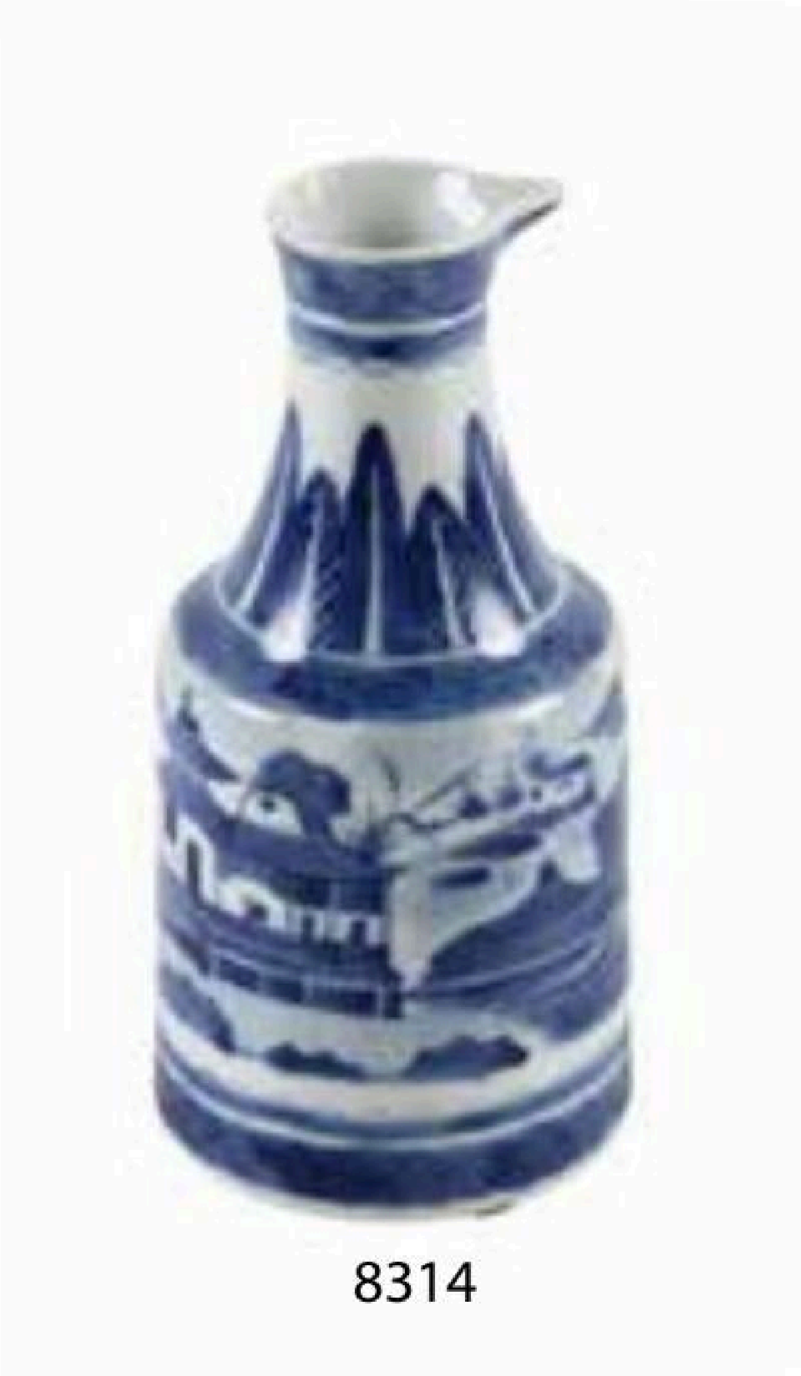
8313. **RARE AND UNUSUAL CHINESE EXPORT CANTON PORCELAIN CENSER-SHAPED TEAPOT**
Circa 1830
Traditional blue and white decoration. Lid with arched handle. Squat square footed body. Height 4.25”. 500/700

8314. **RARE CHINESE EXPORT CANTON PORCELAIN EWER**
19th Century
Vibrant blue and white well-detailed landscape decoration. Nicely formed pouring spout. Height 6.5”. 500/1,000

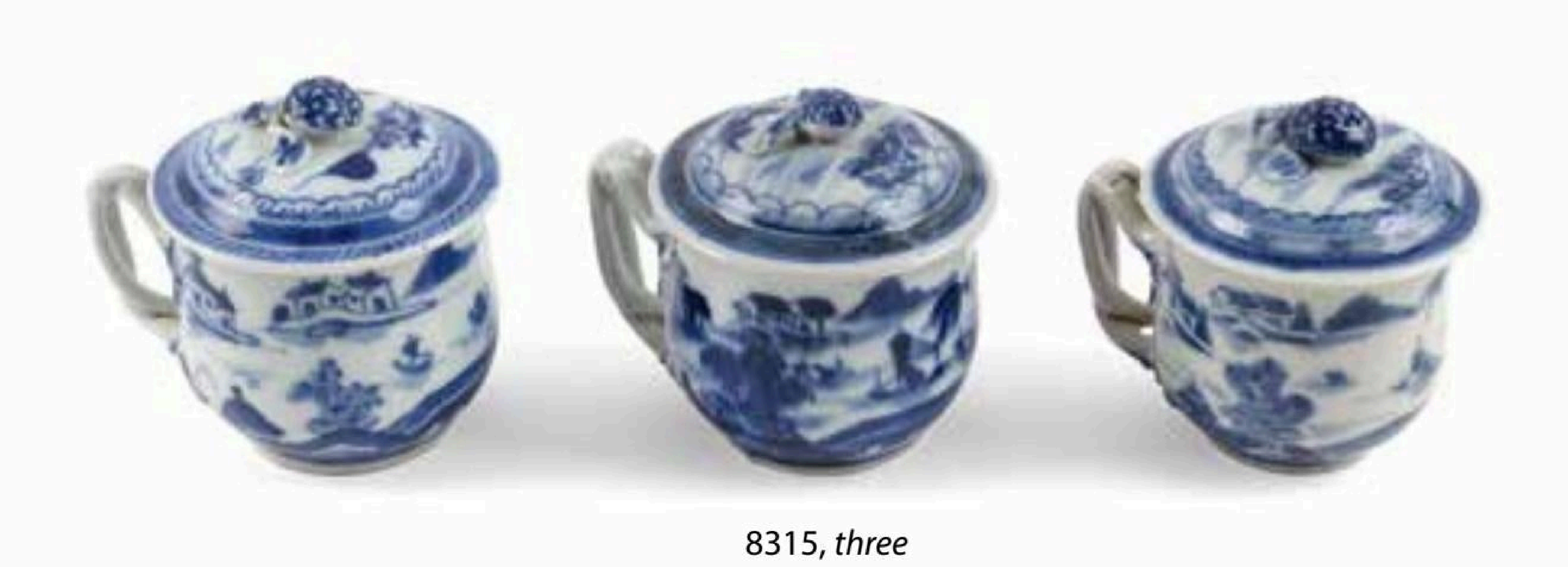
8315. **RARE SET OF THREE CHINESE EXPORT CANTON PORCELAIN POTS DE CRÈME**
19th Century
Lids with berry finials. Cups with entwined strap handles. Traditional blue and white decoration. Heights 3”. 300/500

8316. **CHINESE EXPORT BLUE AND WHITE CANTON PORCELAIN BULB POT**
19th Century
Traditional river landscape decoration with a pavilion, cottages and a pagoda. 14” x 8.5”. 500/700

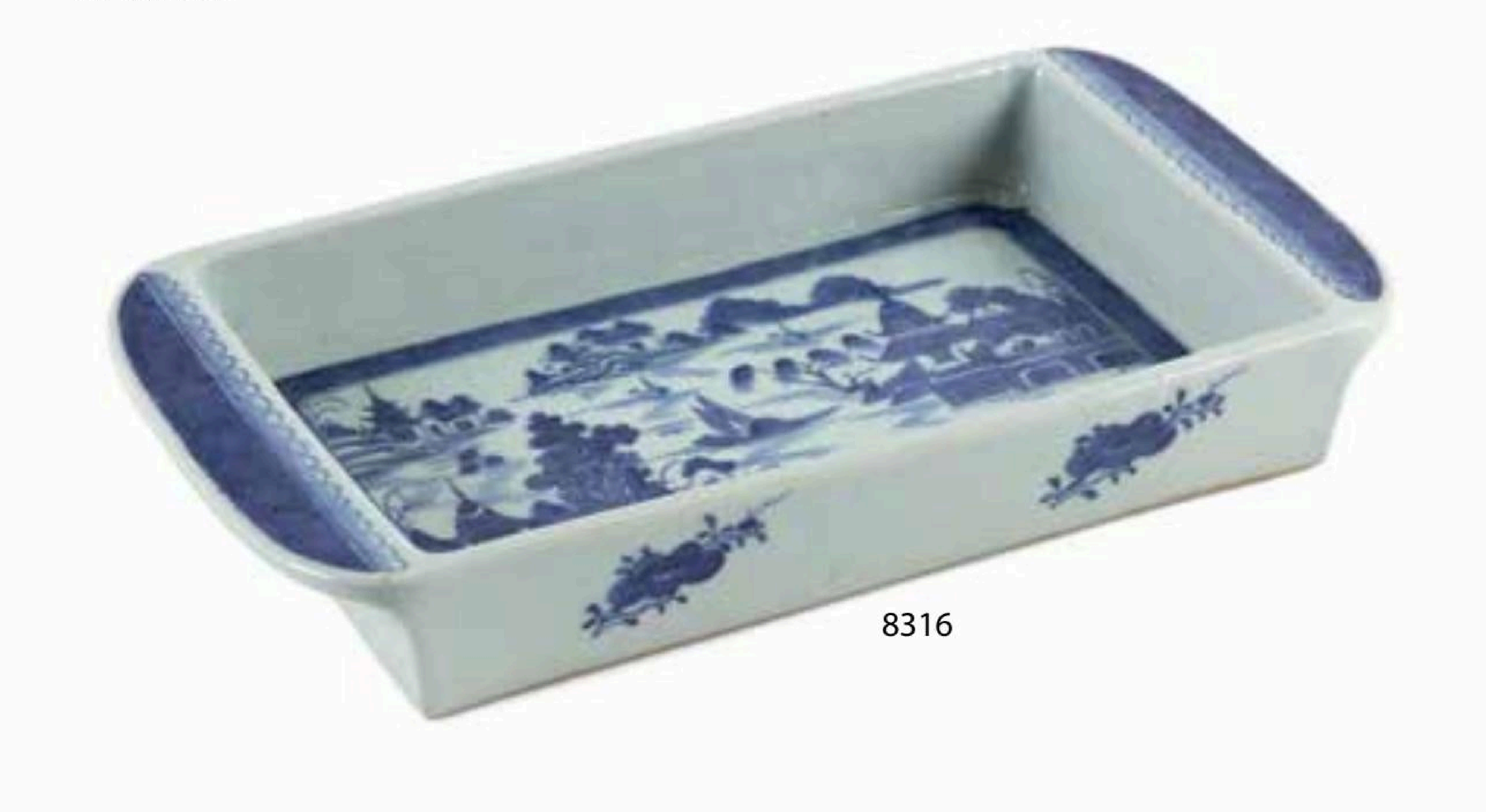
Provenance:
Marguerite Riordan, Stonington, Connecticut, July 23, 2001.



8314



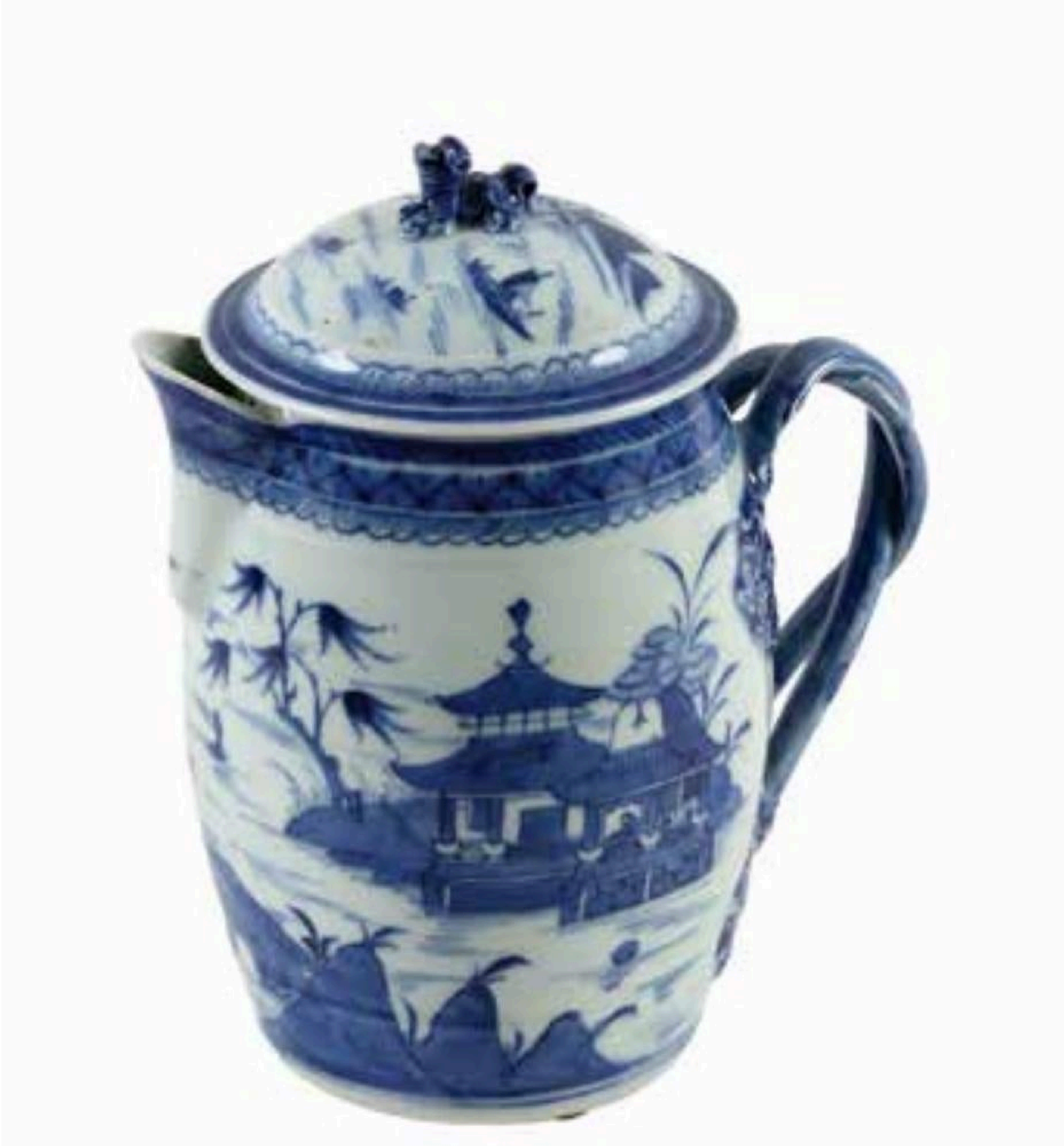
8315, *three*



8316

8317. **LARGE CHINESE EXPORT CANTON PORCELAIN LIDDED CIDER JUG**
19th Century
Lid with foo dog knop. Body with entwined strap handle. Traditional blue and white landscape decoration. Height 9". 1,500/2,500

8318. **LARGE AND FINE CHINESE EXPORT CANTON PORCELAIN COVERED TUREEN AND STAND**
19th Century
Traditional blue and white landscape decoration. Lid with chestnut knop. Tureen with boar's-head handles. Deep stand with shaped corners. Length 13.75". 1,000/1,500



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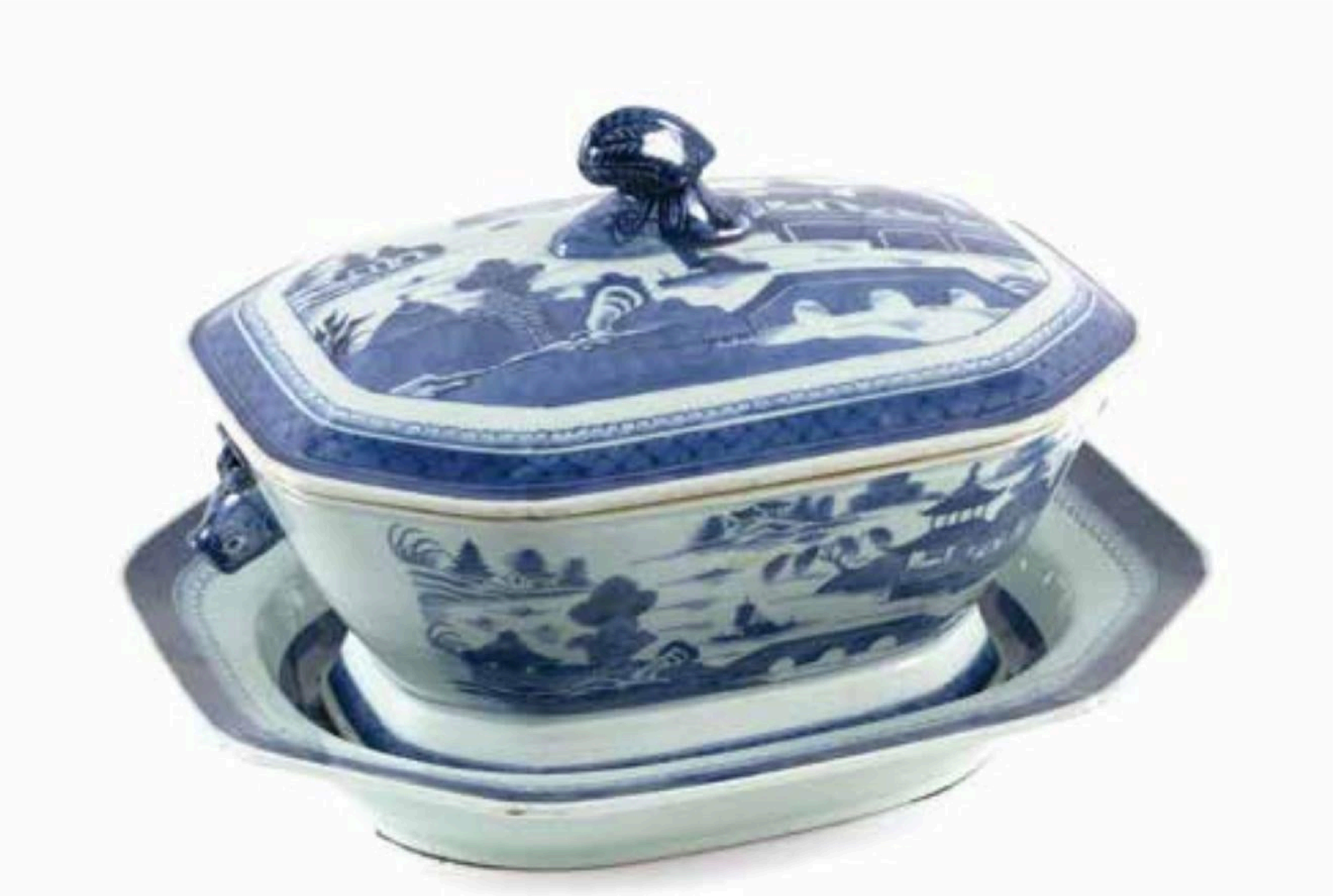


8318

8319. **CHINESE EXPORT CANTON PORCELAIN CUT-CORNER SQUARE BOWL**
19th Century
Traditional blue and white decoration. Length 9". 300/500

8320. **RARE PAIR OF CHINESE EXPORT CANTON PORCELAIN CANDLESTICKS**
19th Century
Vibrant blue and white landscape decoration. Labels on undersides for Herbert Schiffer Antiques, Exton, Pennsylvania. Heights 8". 300/500

8321. **CHINESE EXPORT CANTON PORCELAIN LIDDED SYRUP JUG**
19th Century
Traditional blue and white decoration. Lid with foo dog knop. Jug with entwined handle. Height 6". 800/1,200

8322. **CHINESE EXPORT CANTON PORCELAIN WATER BOTTLE**
18th/19th Century
Deep blue traditional landscape decoration. Bulbous flared mouth with ochre-colored rim. Label on underside for James Galley Chinese Export Porcelain. Height 9.5". 300/500

8323. **CHINESE EXPORT CANTON PORCELAIN BUTTER DISH**
19th Century
Includes domed lid, pierced liner and 12-sided base. Traditional blue and white decoration on all three pieces. Total height 4.5". Base width 7". 300/500

8324. **TWO CHINESE EXPORT CANTON PORCELAIN LIDDED GINGER JARS**
Early 19th Century
Near-matching blue and white landscape decoration. One with label on underside for James Galley Chinese Export Porcelain. Heights 7.25". 250/500

8325. **FOUR PIECES OF CHINESE EXPORT CANTON PORCELAIN**
19th Century
Two near-matching covered sauce tureens with chestnut knops and boar's-head handles and two small platters. Traditional blue and white decoration. Tureen heights 4.5". Lengths 7". Platter lengths 9.75". 800/1,200

8319

8320

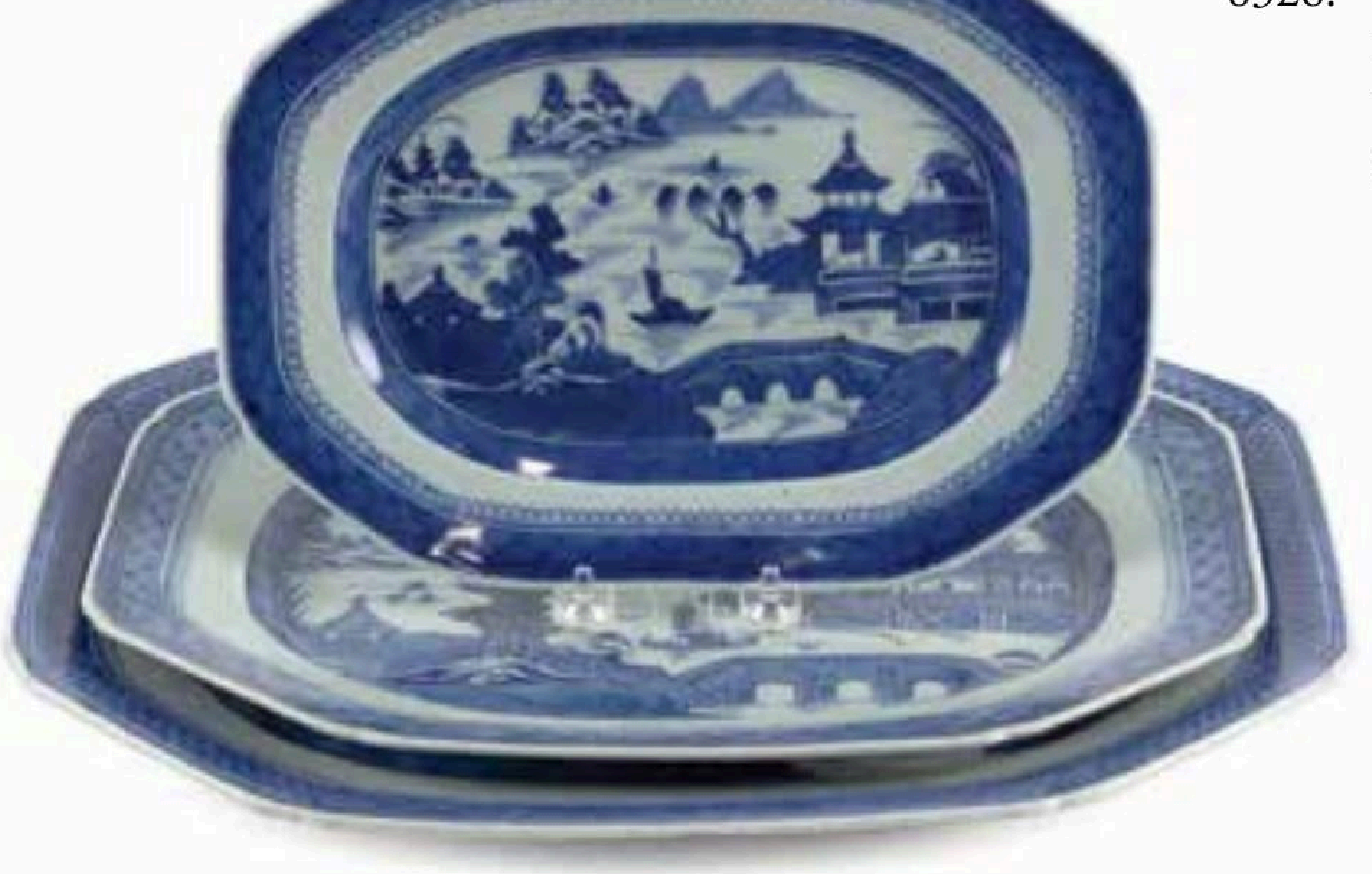
8321

8323

8322

8324, *two*

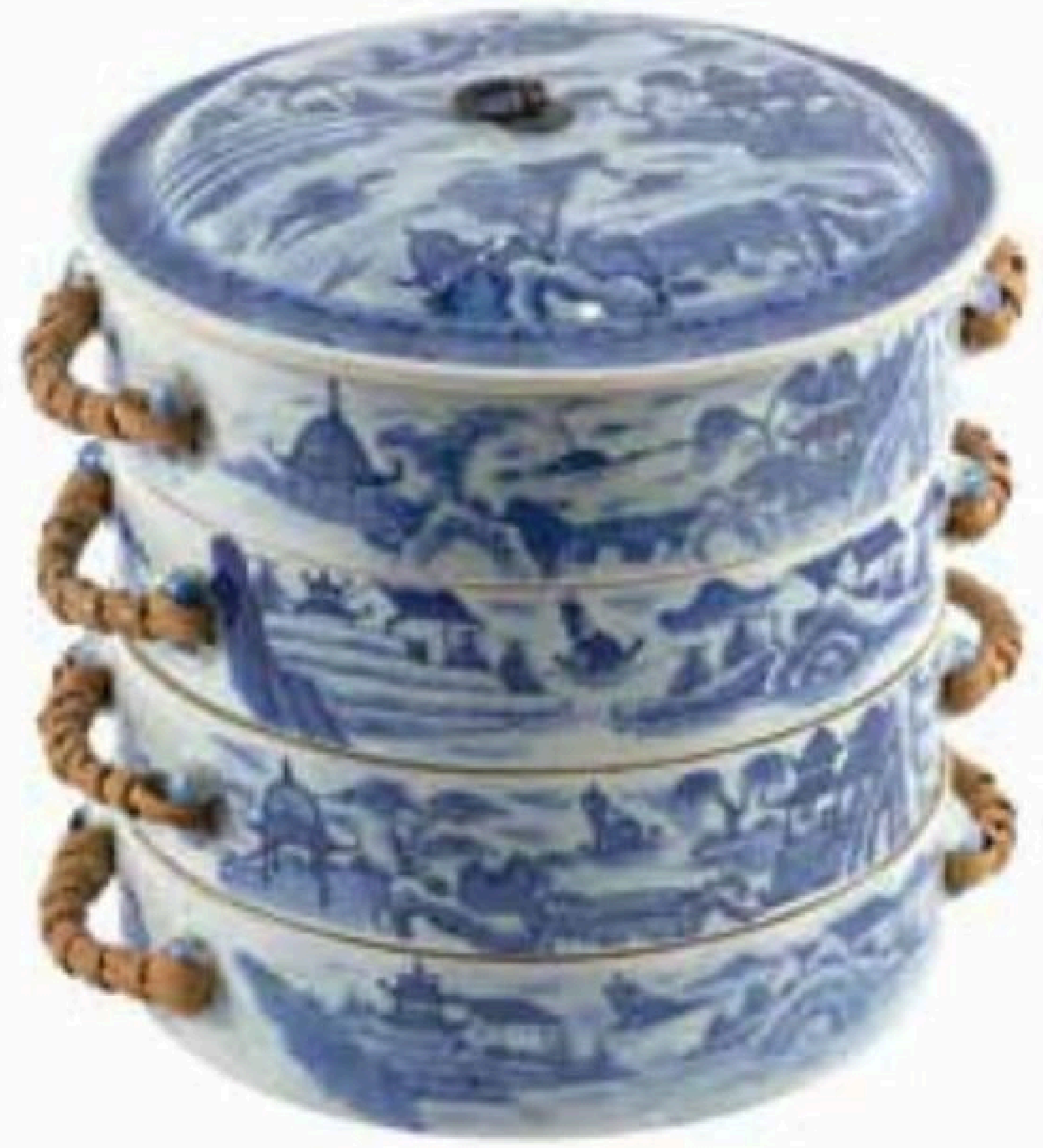
8325, *set*



8326, *three*

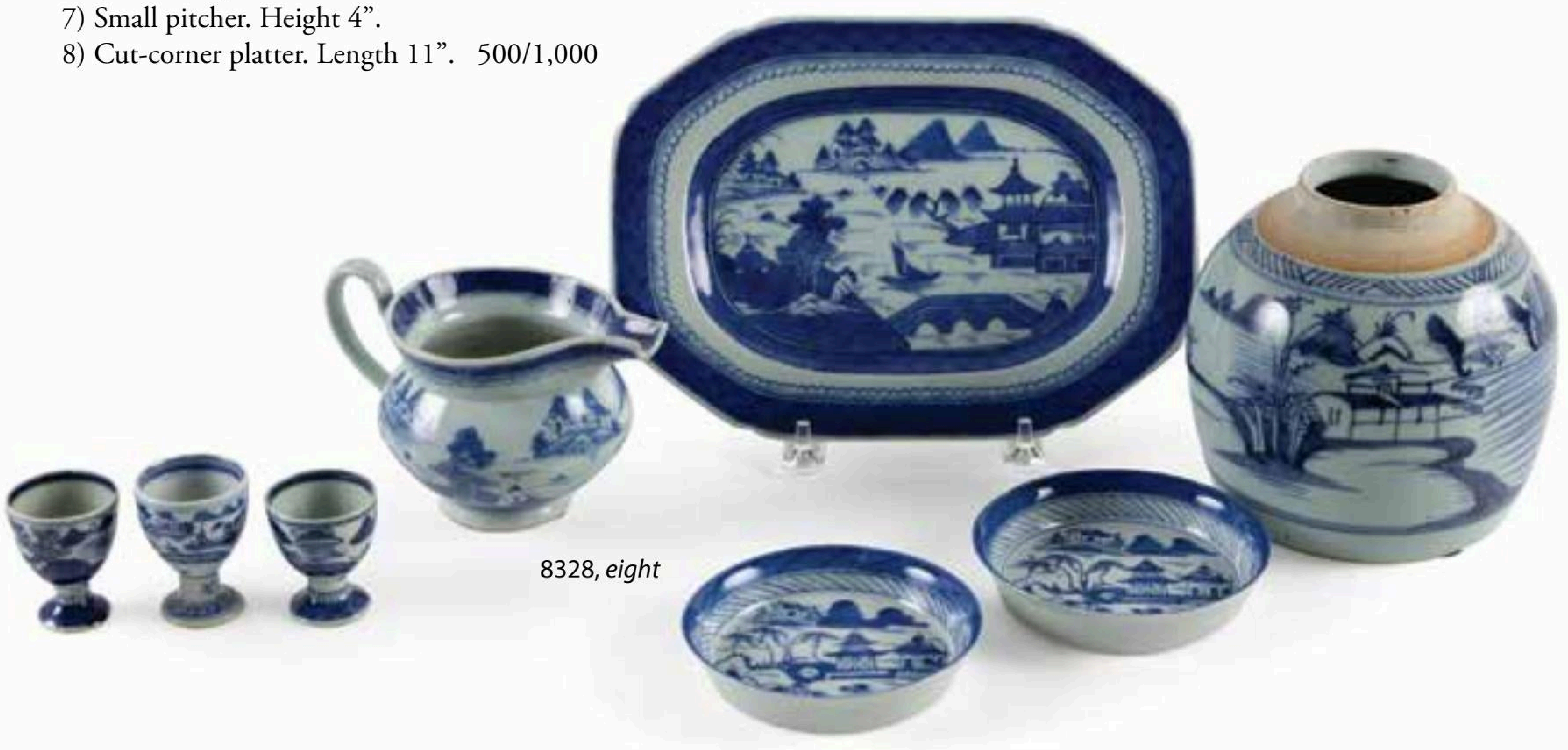
8326. **THREE CHINESE EXPORT CANTON PORCELAIN PLATTERS**
19th Century
Traditional blue and white decoration with some slight variations. Shaped corners. Lengths from 11.25” to 15.5”. 750/1,000

8327. **RARE STACKING SET OF FOUR CHINESE EXPORT PORCELAIN FOOD DISHES**
Late 18th/Early 19th Century
Traditional blue and white landscape decoration. Cover with metal loose ring handle. Dishes with woven rattan handles. Total height 7.5”. 800/1,200



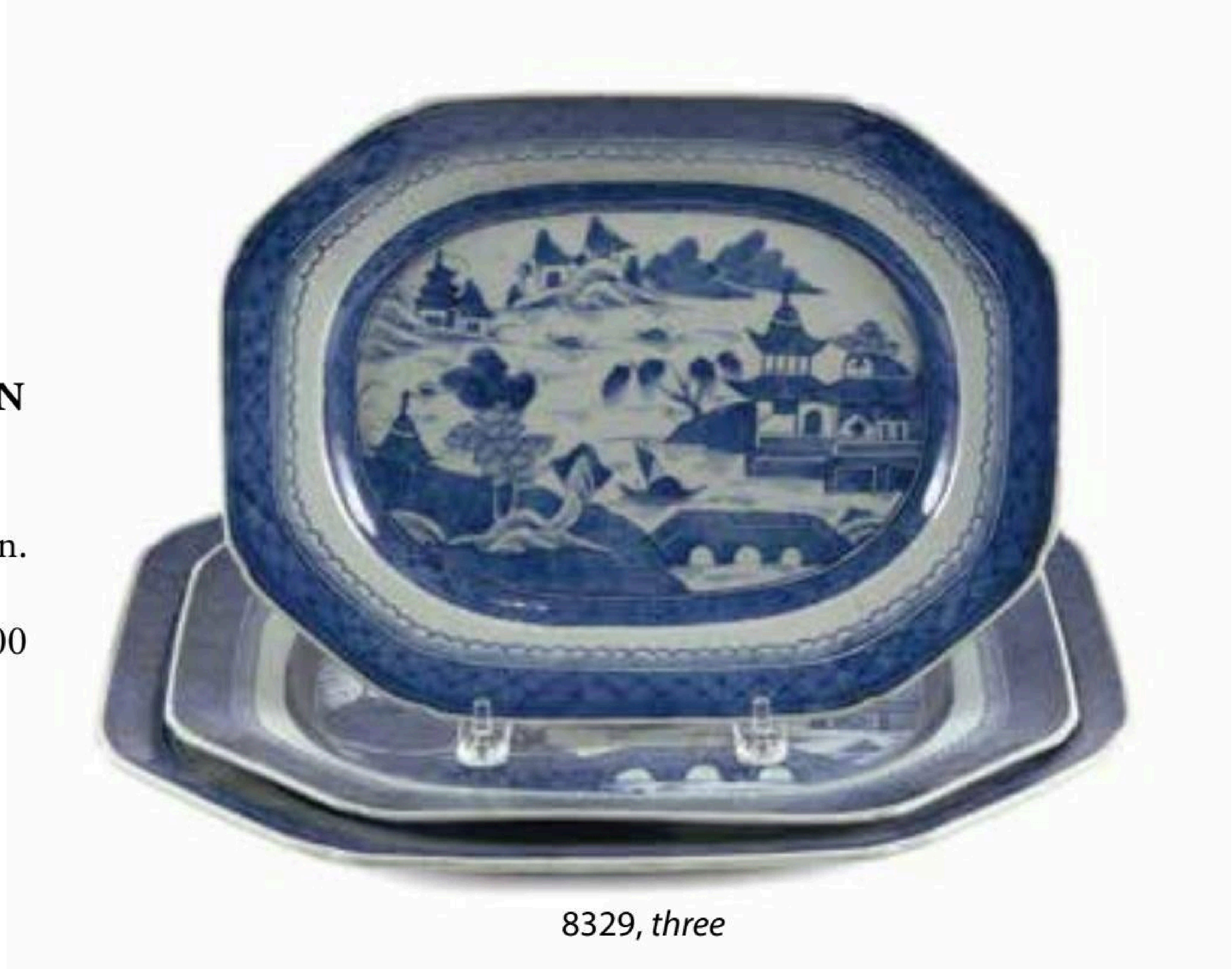
8327

8328. **EIGHT PIECES OF CHINESE EXPORT CANTON PORCELAIN**
19th Century
All with traditional blue and white decoration.
Includes:
1) Ginger jar sans lid. Height 6.5”.
2-4) Three egg cups. Heights approx. 2.5”.
5-6) Two berry bowls. Diameters 5”.
7) Small pitcher. Height 4”.
8) Cut-corner platter. Length 11”. 500/1,000

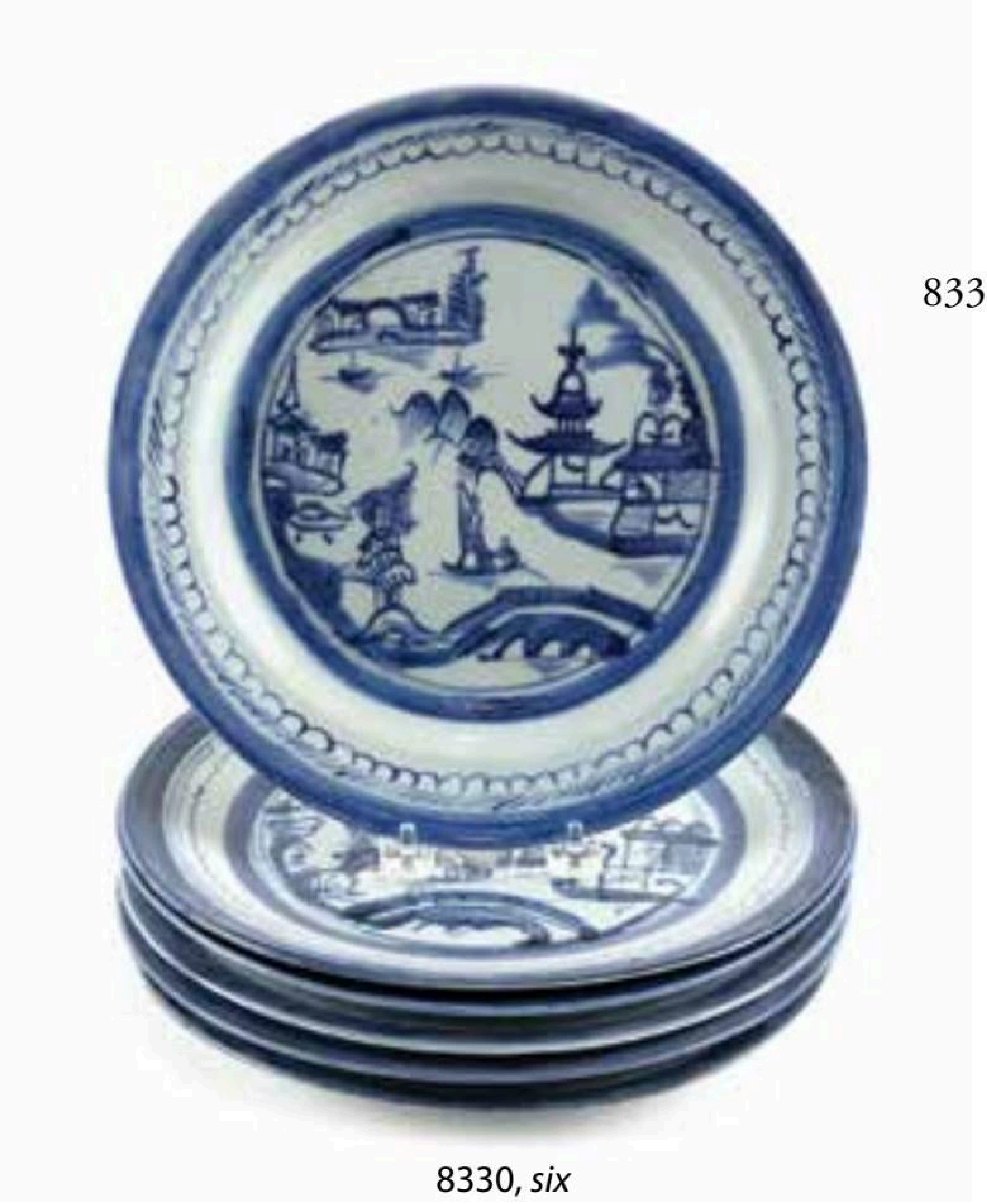


8328, *eight*

8329. **NEST OF THREE CHINESE EXPORT CANTON PORCELAIN PLATTERS**
19th Century
Traditional blue and white river landscape decoration. Shaped corners. Lengths from 12.5” to 15.5”.
500/1,000



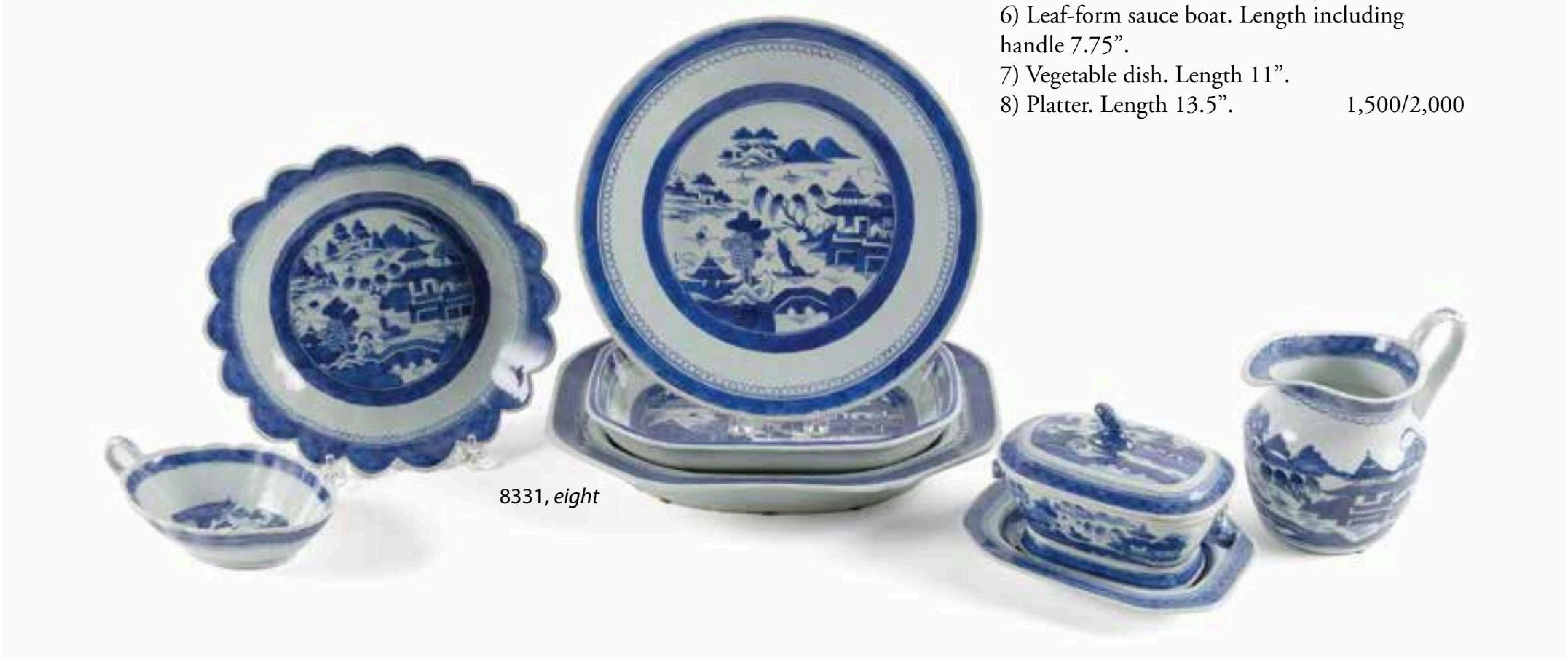
8329, *three*



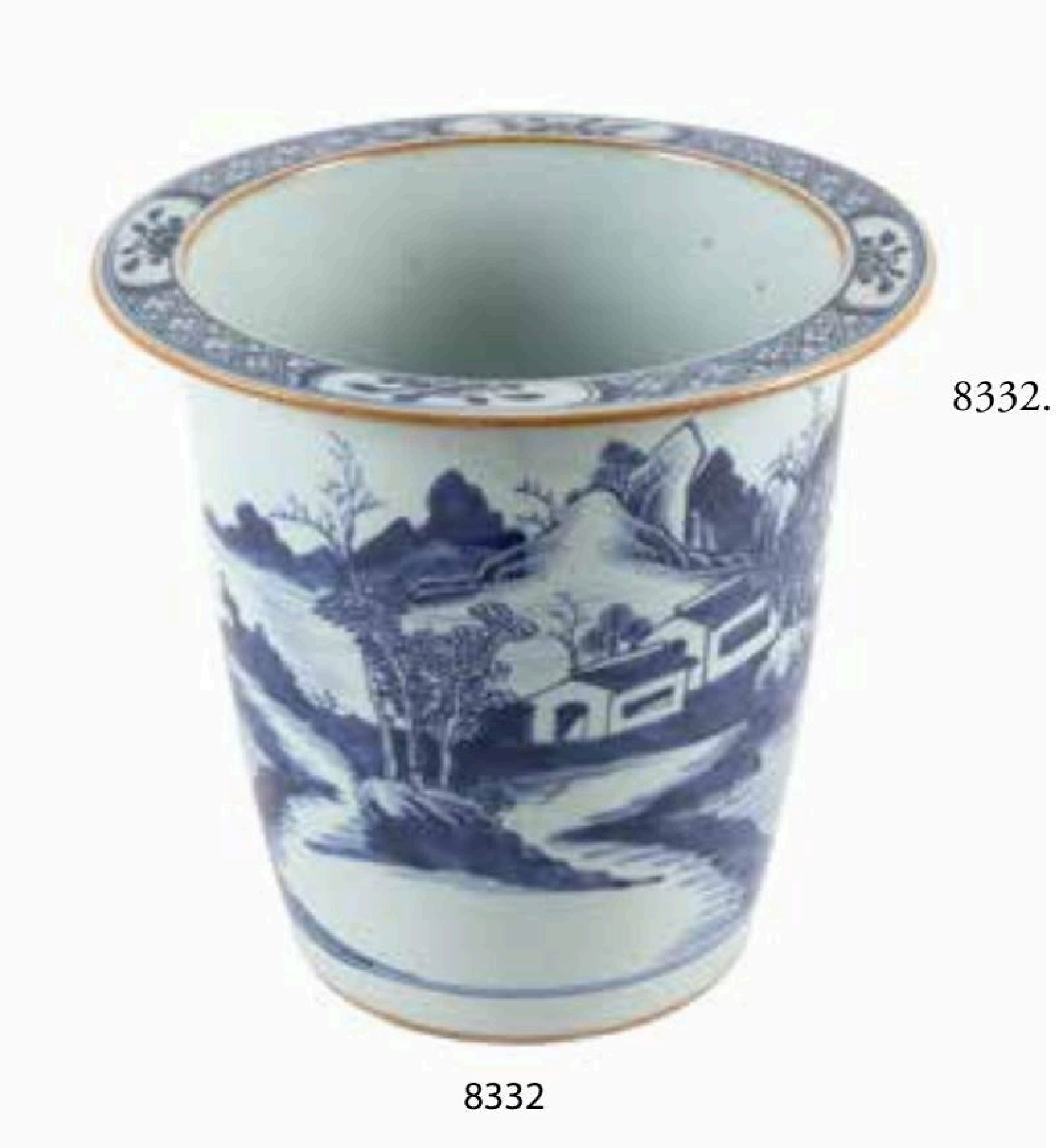
8330, *six*

8330. **SIX CHINESE EXPORT CANTON PORCELAIN PLATES**
19th Century
Traditional blue and white decoration with some variation. Diameters 10”. 500/1,000

8331. **EIGHT CHINESE EXPORT CANTON PORCELAIN TABLEWARES**
19th Century
All with traditional blue and white decoration. Includes:
1) Bowl with scalloped edge. Diameter 10”.
2) Chop plate. Diameter 12”.
3-4) Lidded sauce tureen with undertray. Lid with chestnut knop. Tureen with boar’s-head handles. Length 7.5”.
5) Milk pitcher. Height including handle 6.25”.
6) Leaf-form sauce boat. Length including handle 7.75”.
7) Vegetable dish. Length 11”.
8) Platter. Length 13.5”. 1,500/2,000

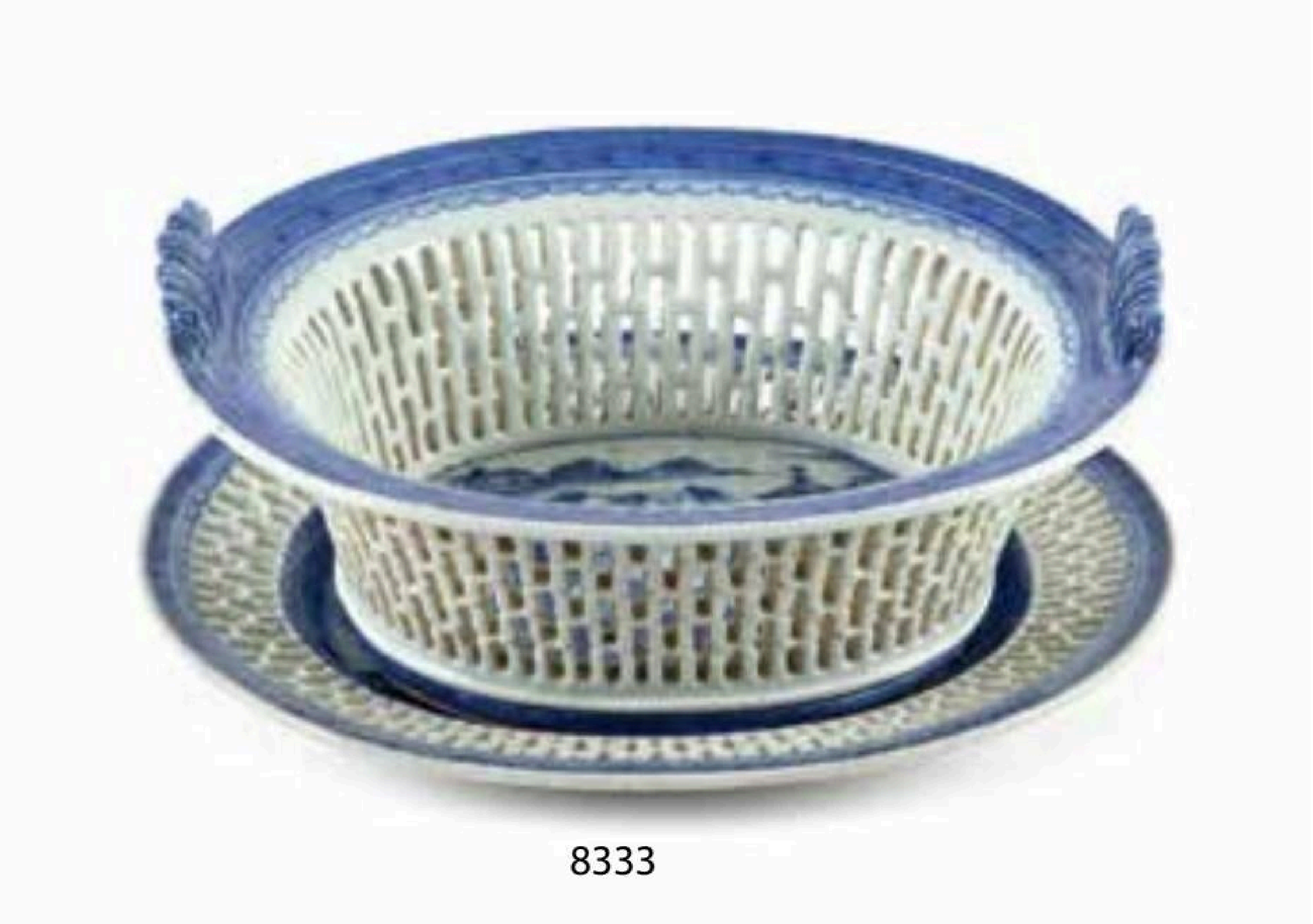


8331, *eight*



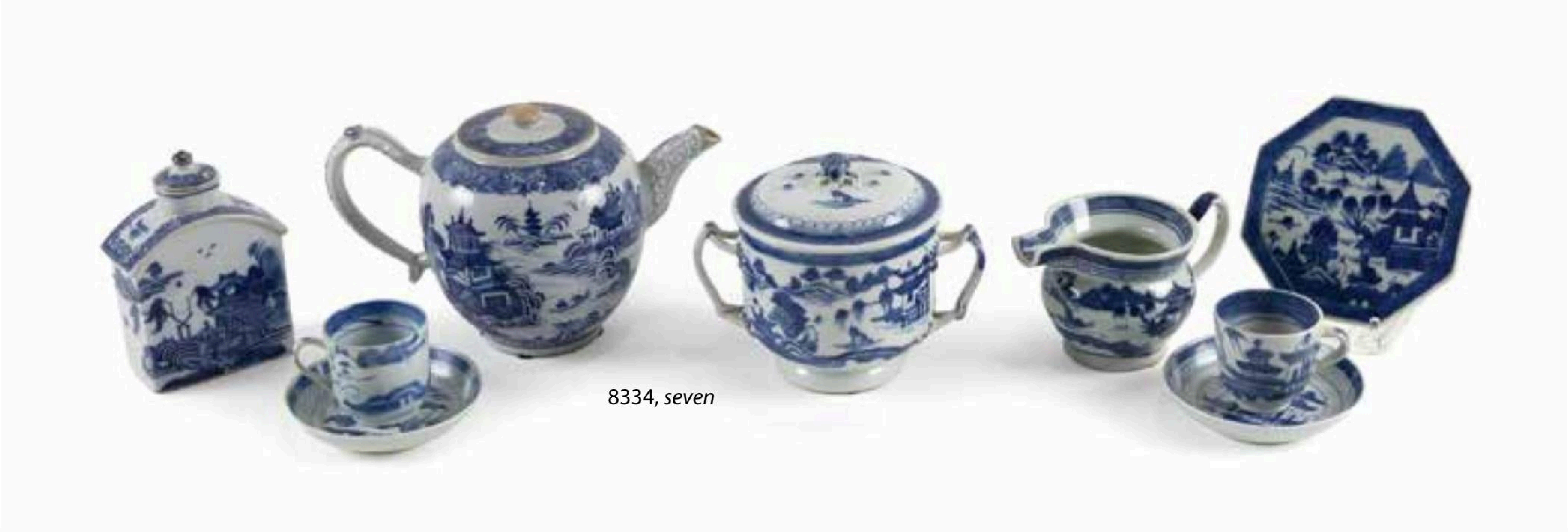
8332

8332. **CHINESE EXPORT CANTON PORCELAIN JARDINIERE**
Circa 1800
Traditional blue and white decoration with ochre-colored rims. Overhanging lip. Tapered body. Height 10.25”. 800/1,200



8333

8333. **CHINESE EXPORT CANTON PORCELAIN CHESTNUT BASKET WITH MATCHING UNDERPLATE**
Late 18th/Early 19th Century
Basket with scrolled leaf handles and reticulated sides. Underplate with reticulated rim. Traditional blue and white decoration. Length 8.5”.
800/1,200



8334, *seven*

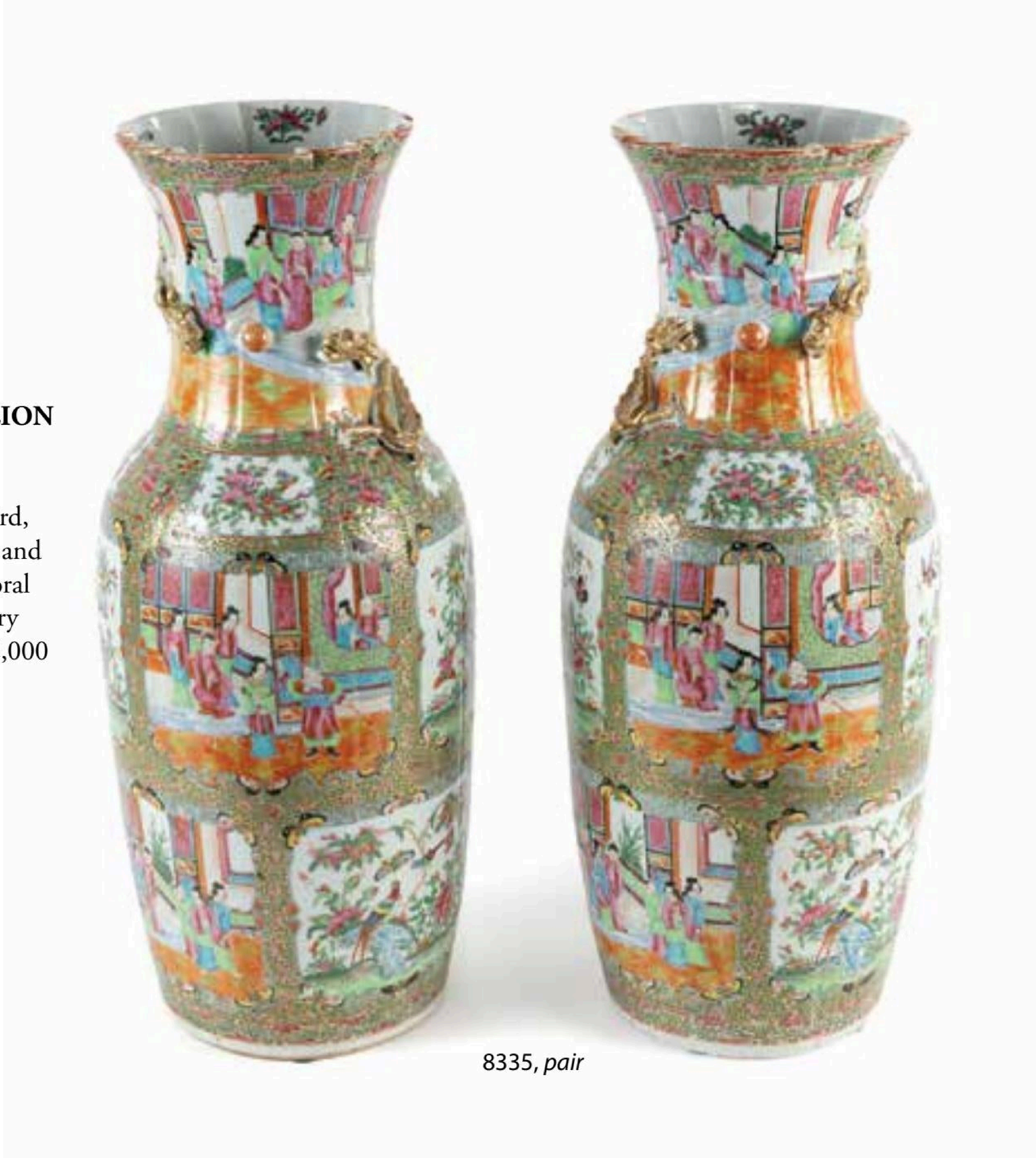
8334. **SEVEN CHINESE EXPORT PORCELAIN TEA ITEMS**
19th Century
All with blue and white decoration. Includes:
1) Lidded teapot with gilt knop and molded handle and spout. Height 5.5”.
2) Octagonal tile or trivet. Label on underside for Mellin’s Antiques. Width 5”.
3-4) Pair of cups and saucers. Cup heights 2”. Saucer diameters 4.25”.
5) Creamer. Height 3”.
6) Fitzhugh rectangular tea caddy with lid. Some gilding. Height 5.5”.
7) Covered sugar bowl with berry knop and entwined twig handles. Height 5.25”.
800/1,200

8335. **PAIR OF CHINESE EXPORT ROSE MEDALLION PORCELAIN TEMPLE VASES**

19th Century

Traditional decoration of alternating figural and bird, butterfly and flower panels bordered by Greek key and scrolled banding interrupted by butterflies. Gilt floral vine ground. Linenfold rims. Gilt dragons and a fiery pearl applied to necks. Heights 24”. 1,500/2,000

Provenance:
Rita Ash, Tampa, Florida.



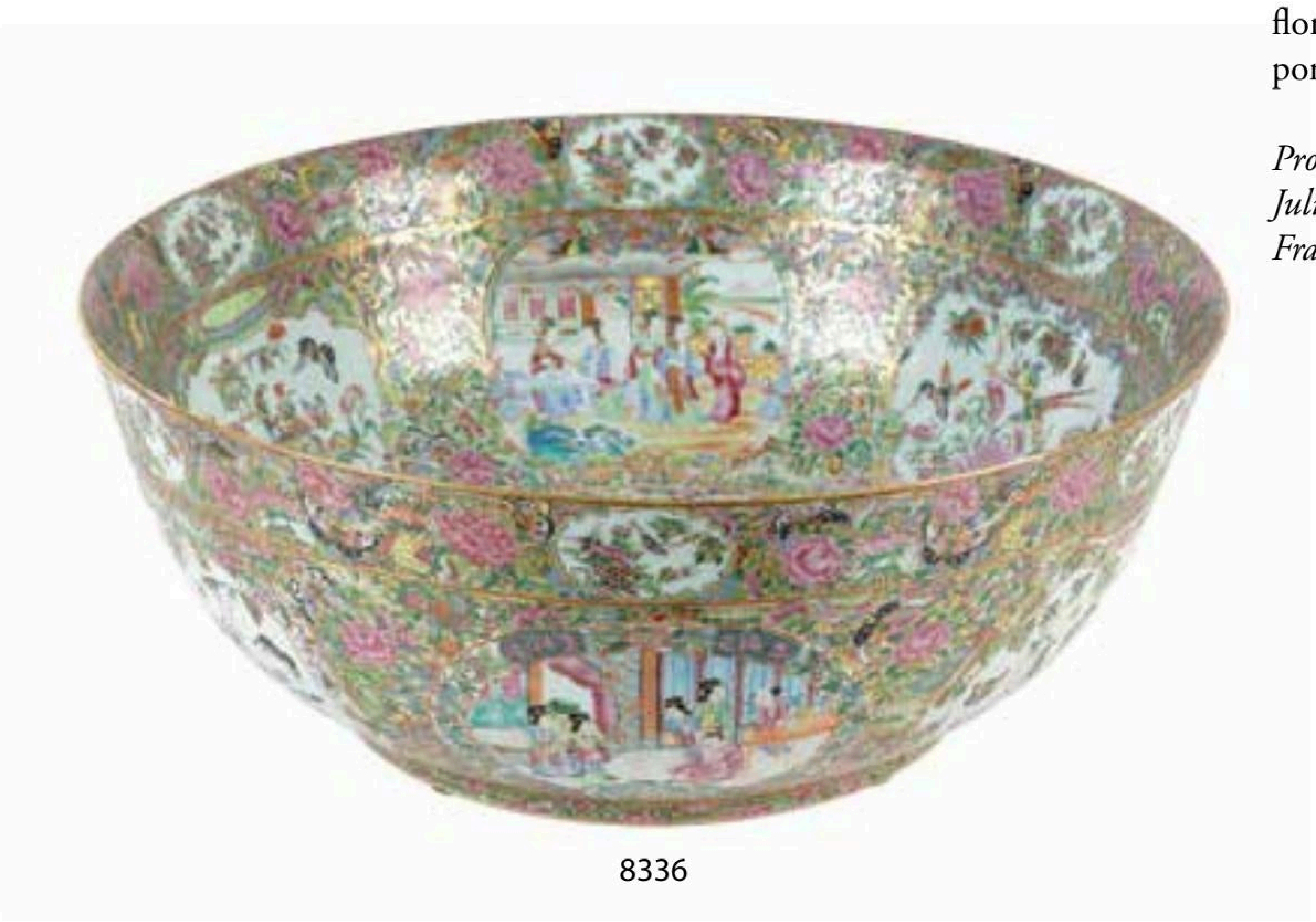
8335, *pair*

8336. **MASSIVE CHINESE EXPORT ROSE MEDALLION PORCELAIN PUNCH BOWL**

19th Century

Very finely painted traditional decoration of figural and bird, butterfly and floral medallions against an elaborate floral vine ground filled with butterflies, peafowl and pomegranates. Height 8”. Diameter 21”. 2,000/3,000

Provenance:
Julia Berwind, The Elms, Newport, Rhode Island.
Francis Bealey, Essex, Connecticut.



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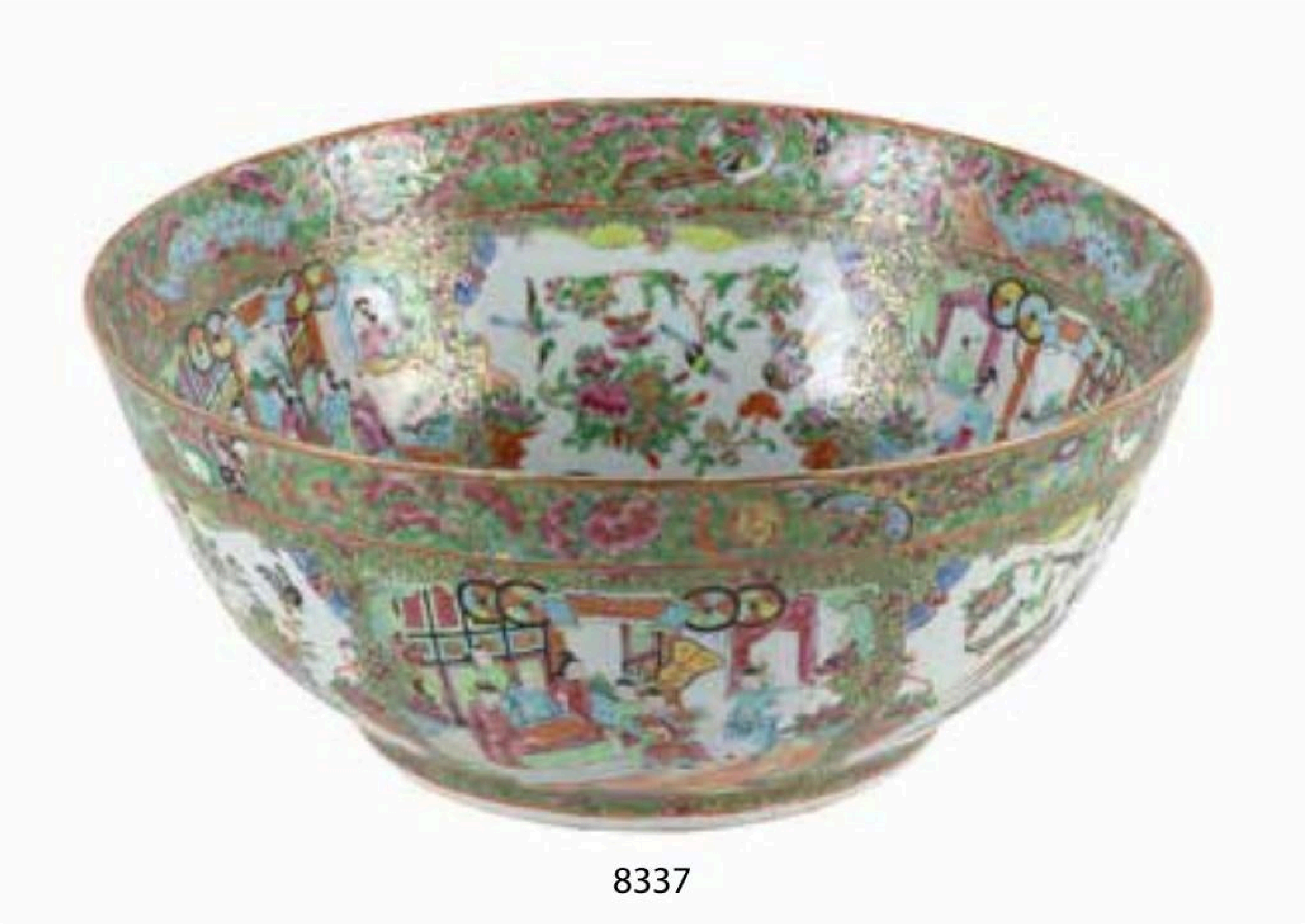
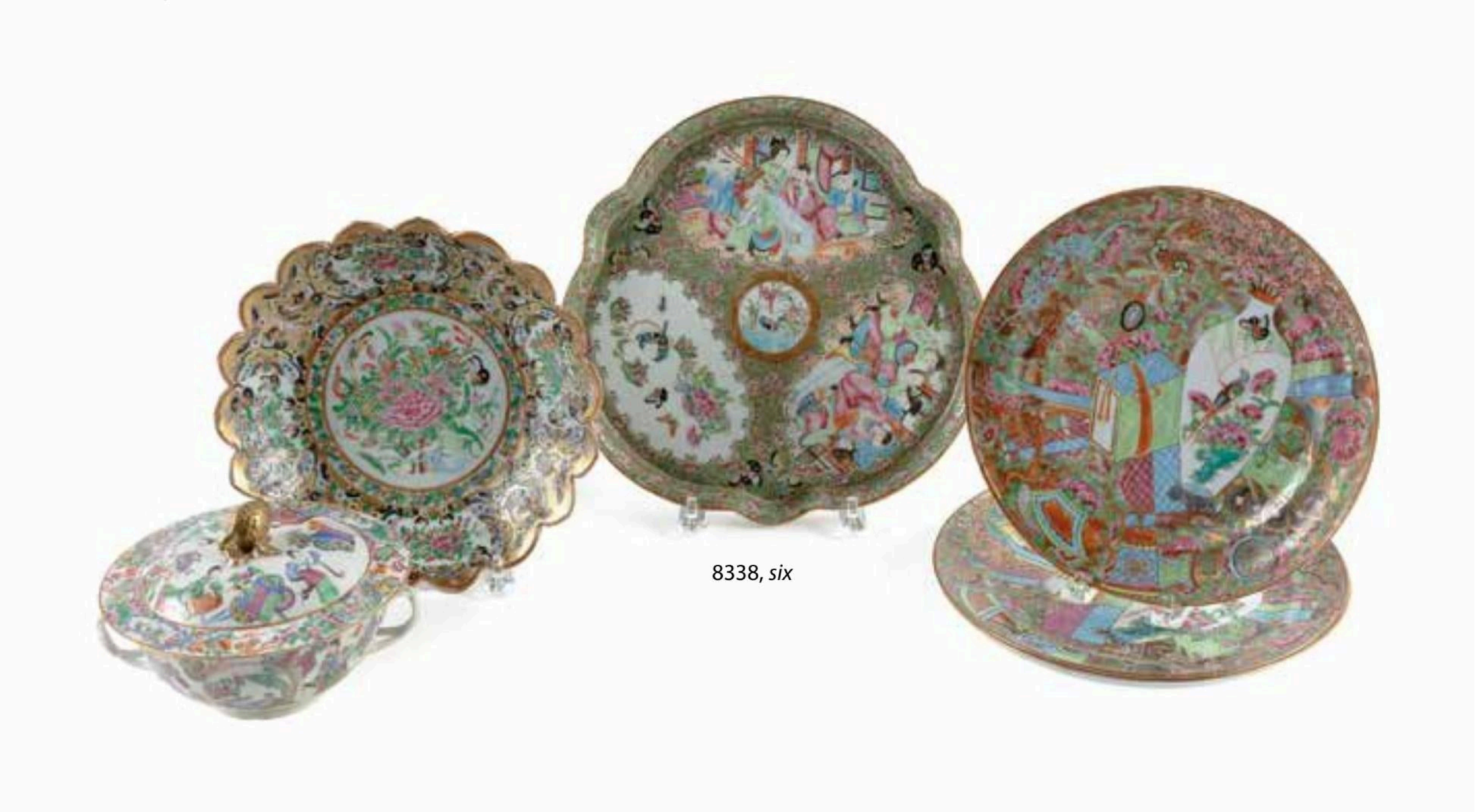


8337

8337. **CHINESE EXPORT ROSE MEDALLION PORCELAIN PUNCH BOWL**
19th Century
Traditional decoration of figural and bird, butterfly and floral medallions against a floral vine ground. Rim with peafowl, butterflies and chrysanthemums. Height 6.75". Diameter 16". 800/1,200

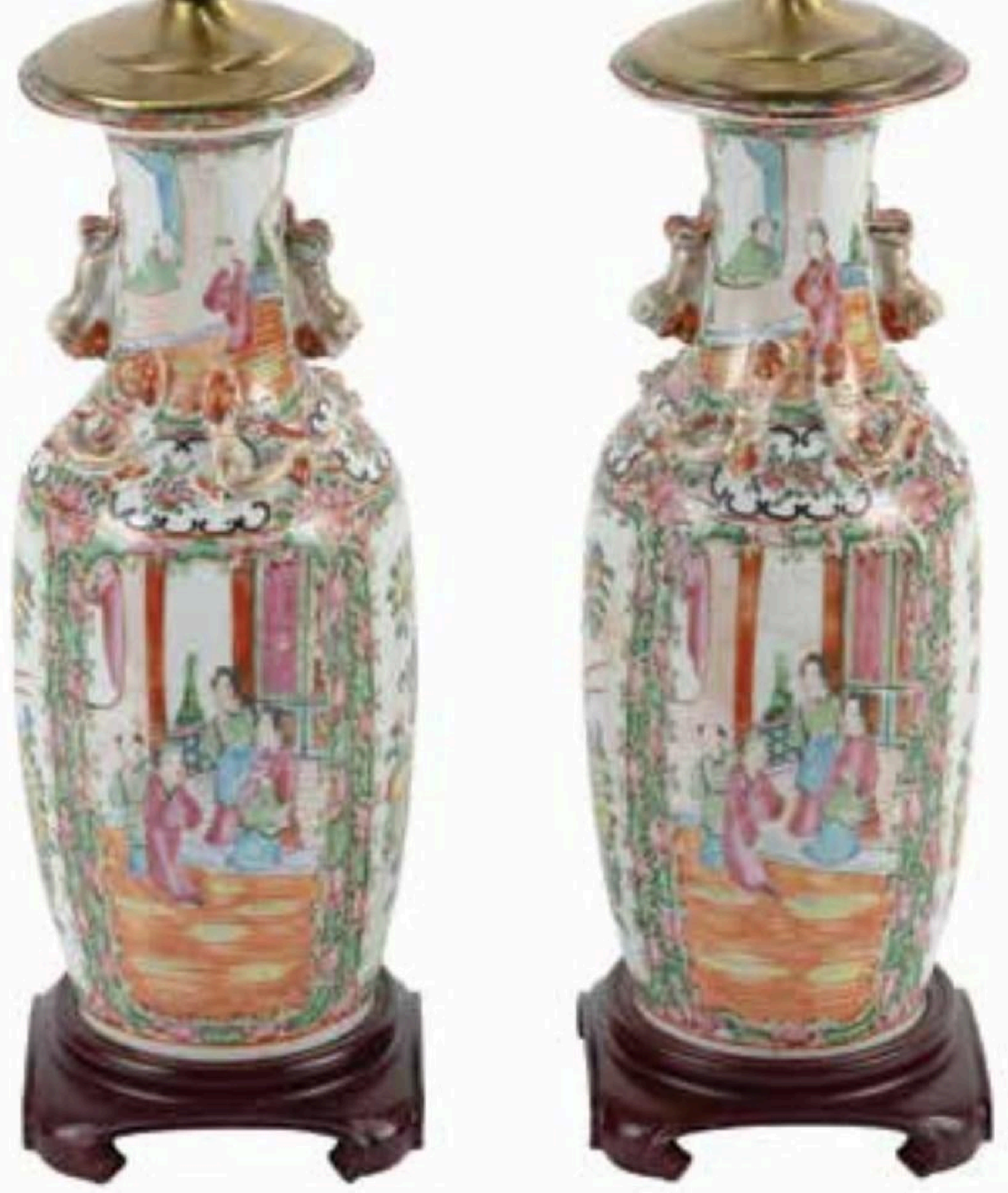
Provenance:
The Yellow Bird, Sarasota, Florida.

8338. **SIX PIECES OF CHINESE EXPORT FAMILLE ROSE PORCELAIN**
19th Century
1-2) Pair of plates with unusual "100 antiques" decoration that includes a vase of peonies, scrolls, a platter of fruit and a lime green lizard against a floral ground. Diameters 9.75".
3) Plate with decoration of a deer and a nest of birds amidst butterflies, flowers and other traditional motifs. Diameter 10".
4) Petal-edge bowl with central floral rondel. Butterfly-filled gilt rim interrupted by floral cartouches. Diameter 9.5".
5) Lobed tray with two figural panels and one flower, bird and butterfly panel orbiting around a central rondel depicting a duck amidst lily pads. Gilt ground with dense flower and scrolling vine design and scattered butterflies. Length 11".
6) Covered bouillon cup with gilt chestnut knop and entwined handles. Decoration of figures engaged in traditional pursuits amidst birds, flowers and other Chinese motifs. Height 5". Diameter 6.75". 1,000/1,500

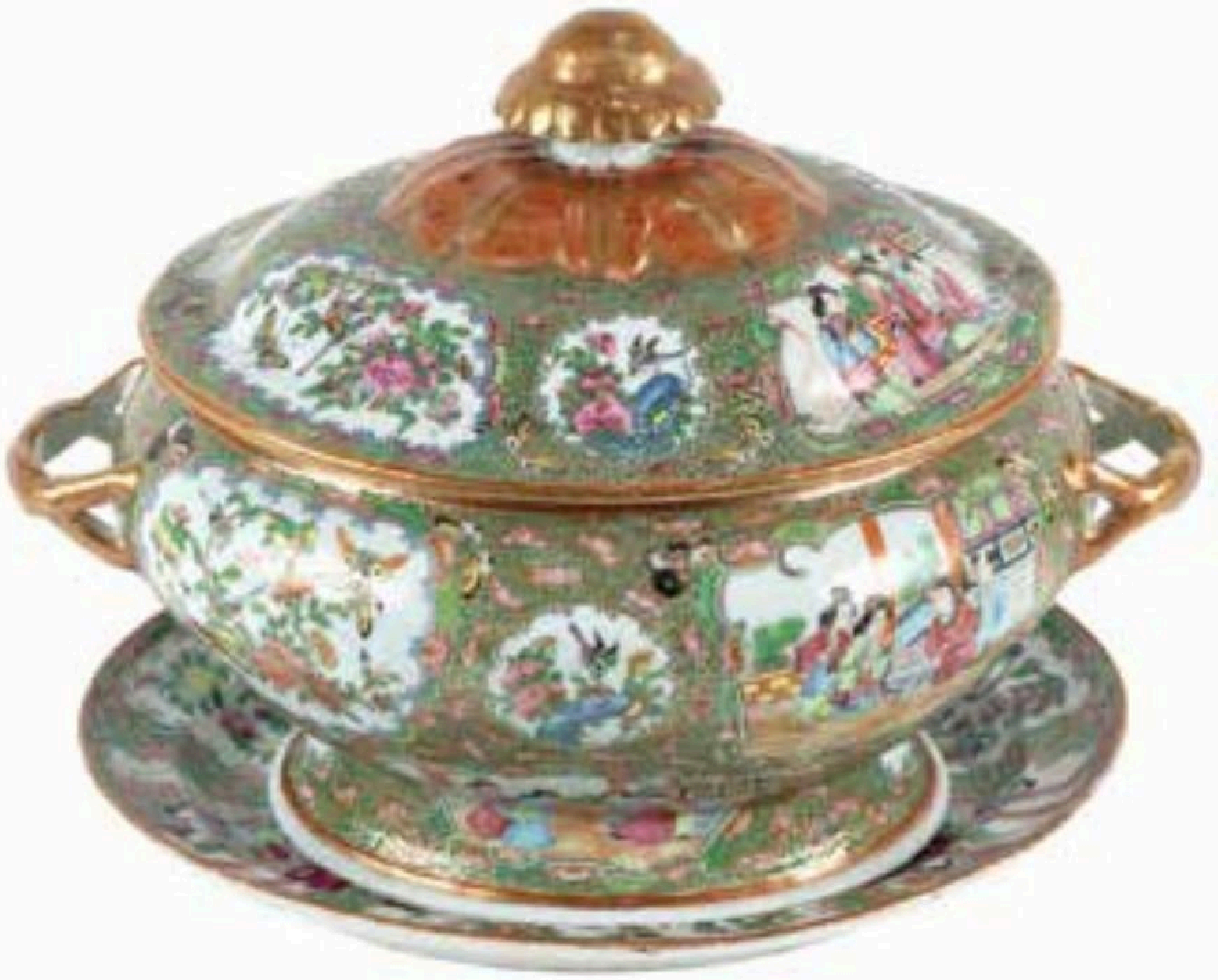


8338, *six*

8339. **PAIR OF CHINESE EXPORT ROSE MEDALLION PORCELAIN VASES MOUNTED AS TABLE LAMPS**
19th Century
Traditional decoration of figural and bird and flower panels. Applied foo dogs at necks and lizards at shoulders. Mounted on wood bases. Total heights 27". Include white silk shades.
800/1,200



8339, *pair*



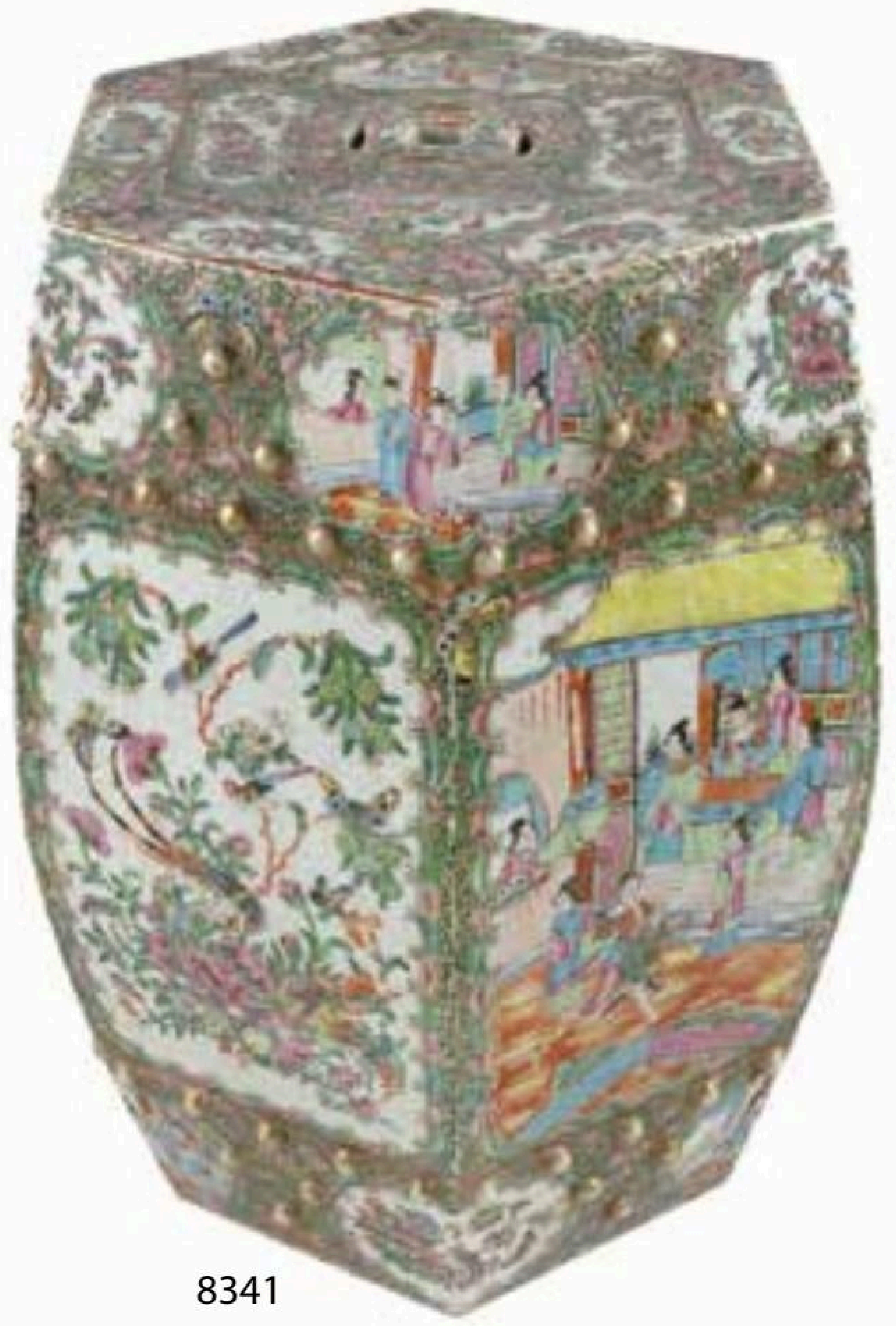
8340

8340. **CHINESE EXPORT ROSE MEDALLION PORCELAIN COVERED TUREEN WITH UNDERPLATE**
19th Century
Traditional decoration of alternating figural and bird, butterfly and floral cartouches. Lid with large flower head knop. Tureen with entwined twig handles. Total height 11.25". Length over handles 15". 500/1,000

Provenance:
Yellow Bird, Sarasota, Florida.

8341. **CHINESE EXPORT ROSE MEDALLION PORCELAIN HEXAGONAL GARDEN SEAT**
19th Century
Traditional alternating court scene and bird, butterfly and flower decoration. Top and two sides with pierced coin design. Gilded bosses on upper and lower borders. Height 18.5". Width 11". 500/1,000

Provenance:
Helga Zipser, Tampa, Florida.



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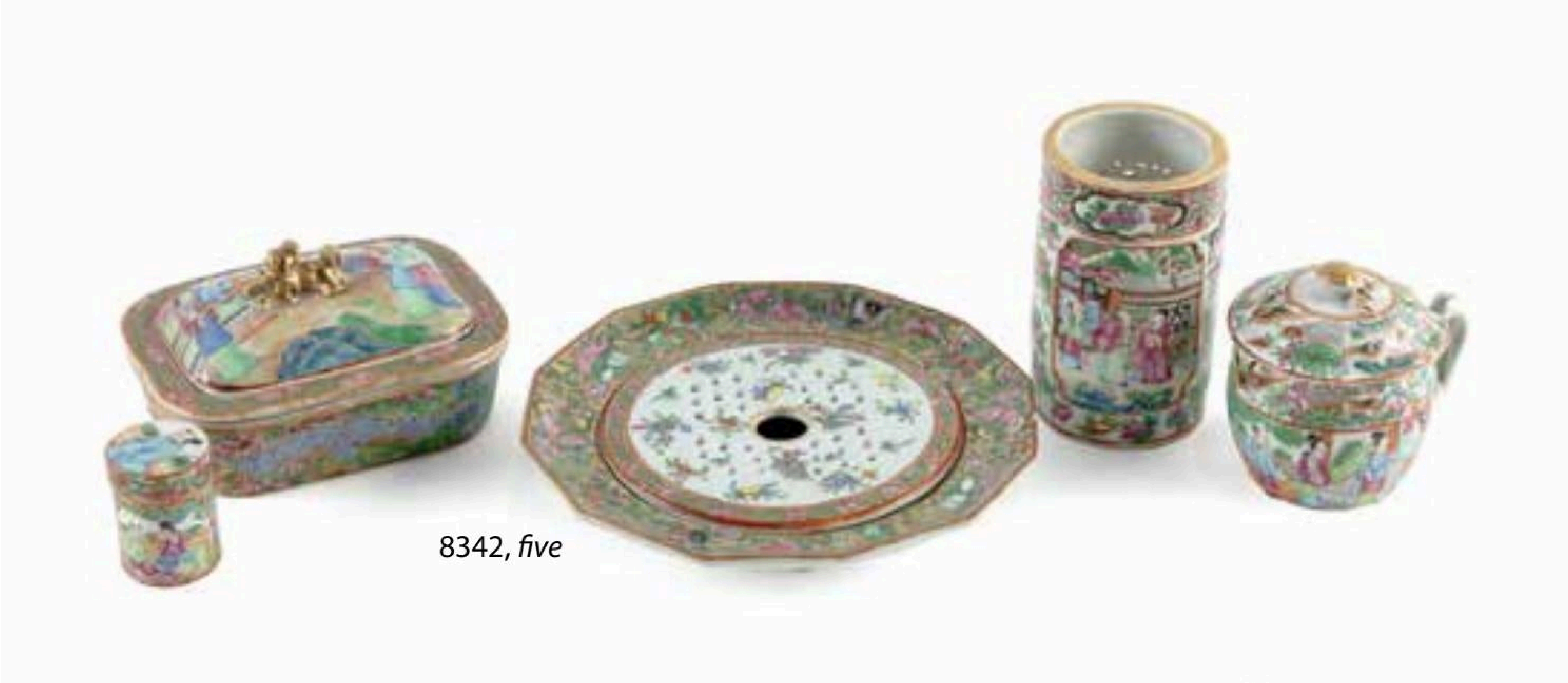
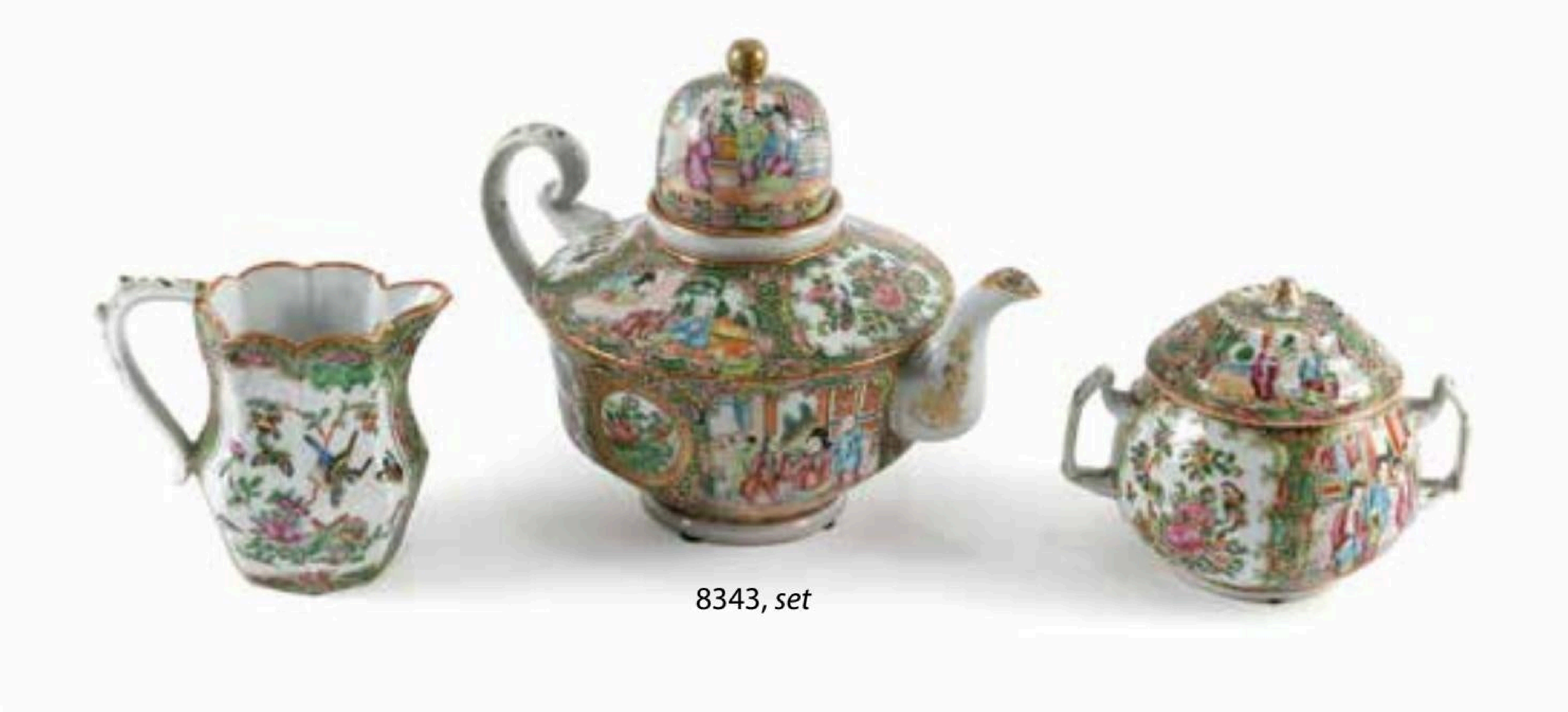
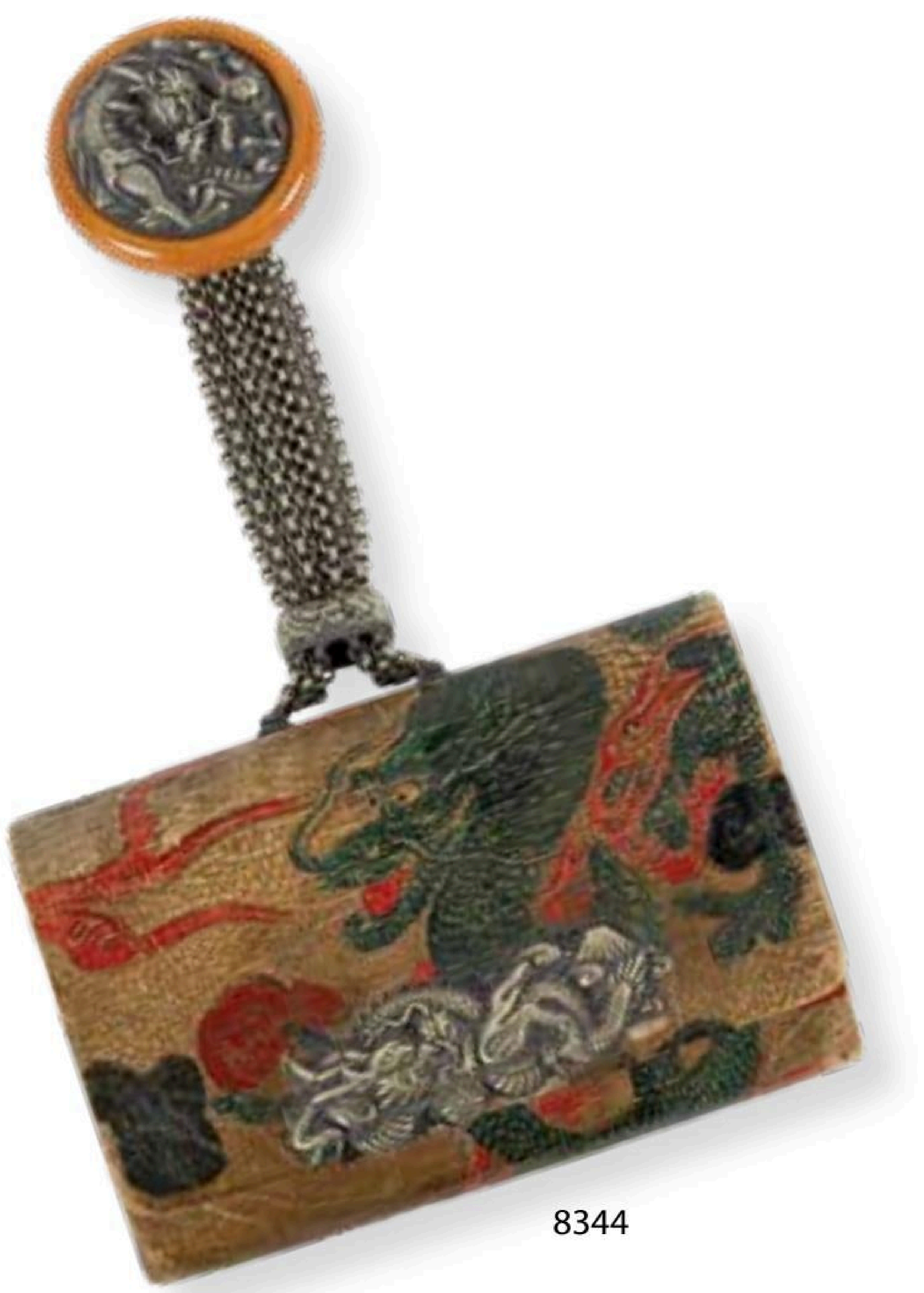


8342, *five*



8343, *set*

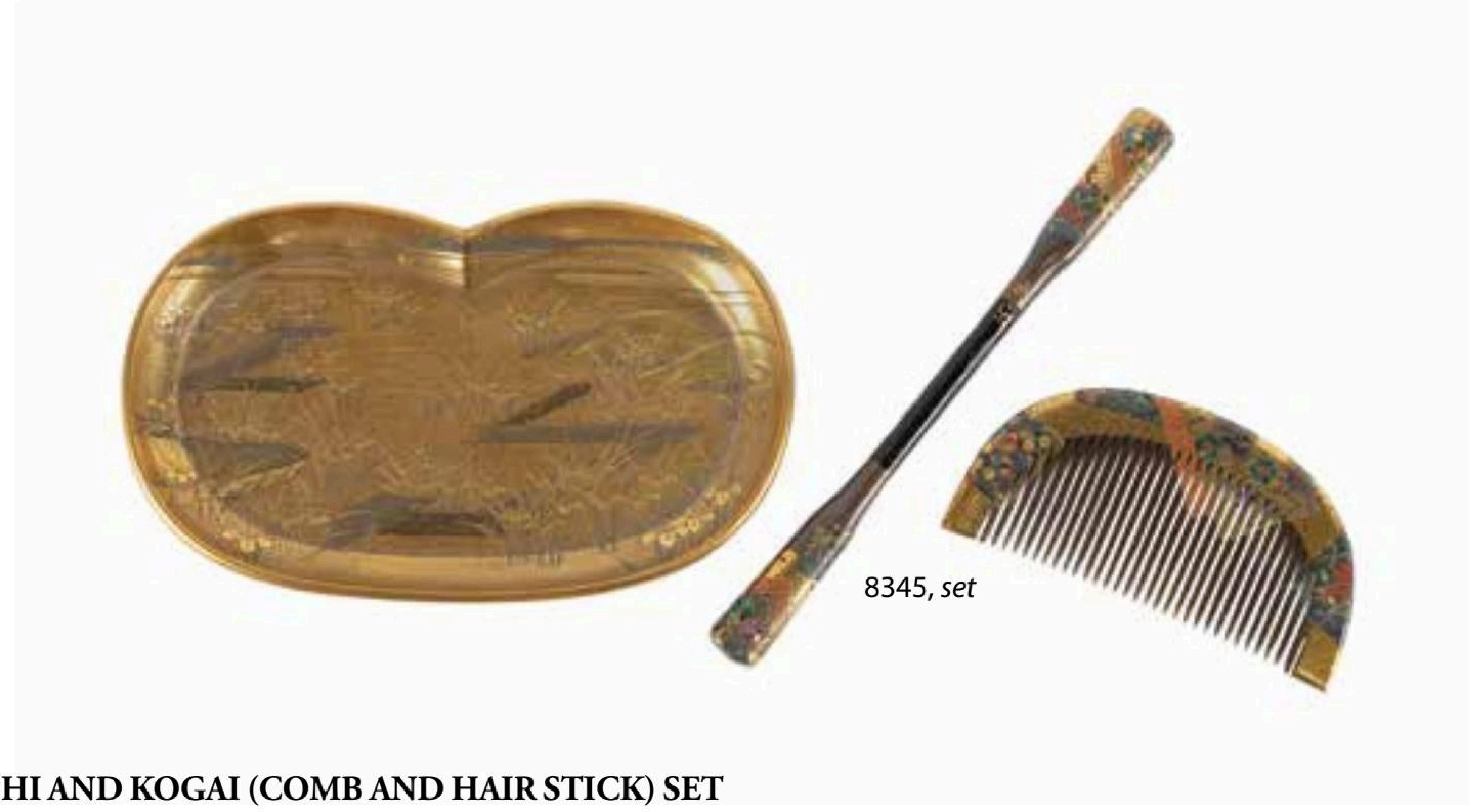


8344

8342. **FIVE PIECES OF CHINESE EXPORT ROSE MANDARIN PORCELAIN**
19th Century
Traditional figural scenes amidst bird, insect and flower decoration. Some gilt highlights. Includes:
1) Pot de crème. Height 3.5”.
2) Covered soap dish with liner. Cover with foo dog finial. Height 3”. Length 5”.
3) Small cylindrical covered container, probably a needle case. Height 1.75”. Diameter 1.5”.
4) Reticulated cup. Height 4”. Diameter 2.5”.
5) Twelve-sided butter dish with liner (no cover). Length 6.75”. 400/800

8343. **ASSEMBLED CHINESE EXPORT FAMILLE ROSE PORCELAIN TEA SET**
19th Century
Includes a teapot, a covered sugar bowl and a cream pitcher. Enameled floral, insect and bird decoration with gilt highlights; the teapot and sugar bowl with figural panels. Teapot height 9”. 400/700

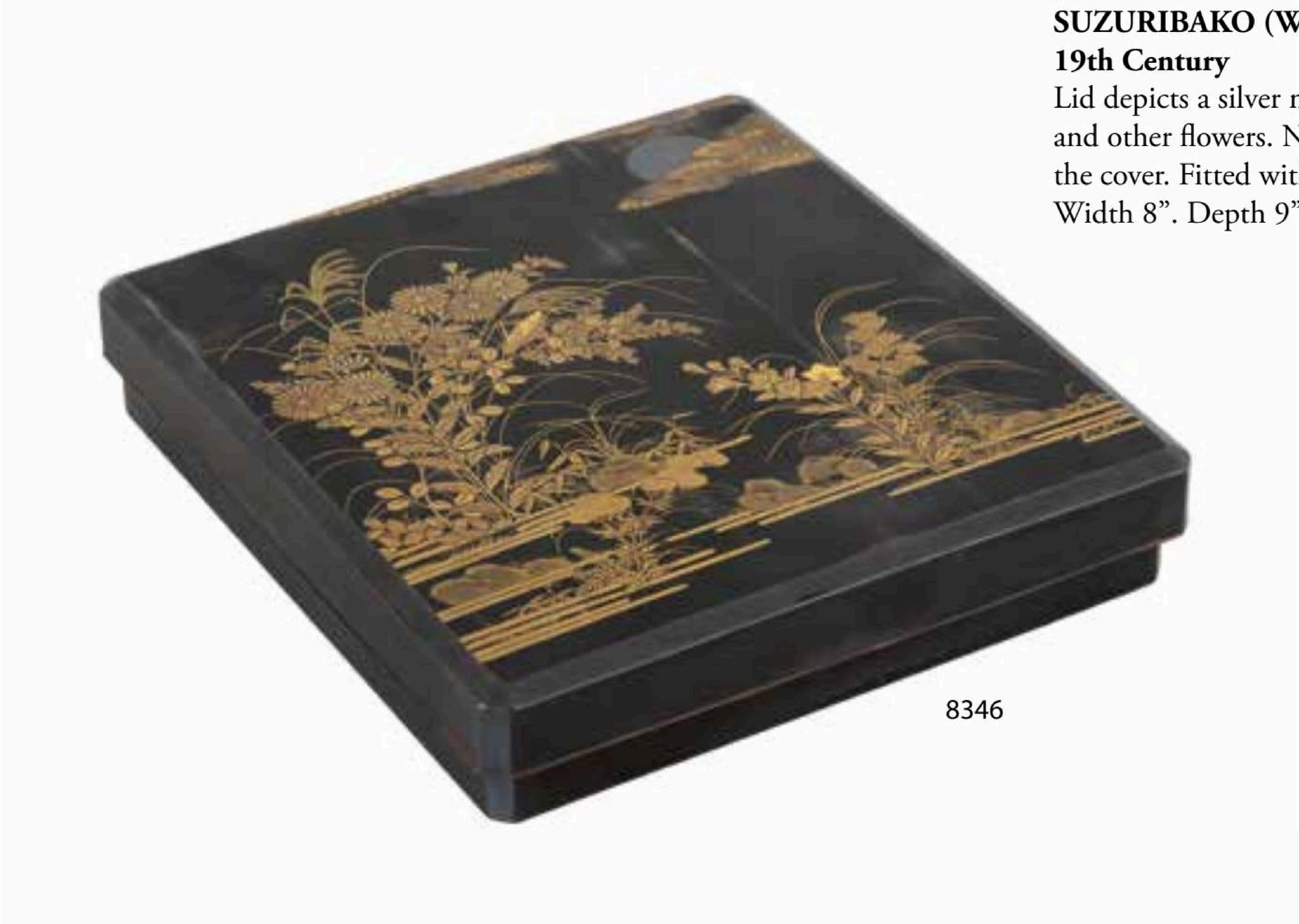
8344. **JAPANESE TOOLED LEATHER TOBAKO-IRE (TOBACCO POUCH)**
Late 19th/Early 20th Century
Red and green dragon decoration. Dragon and Mount Fuji menuki-form clasp. Attached kagamibuta netsuke with a silver metal raised dragon. Pouch length 5.25”. Netsuke diameter 2”. 200/250



8345, *set*

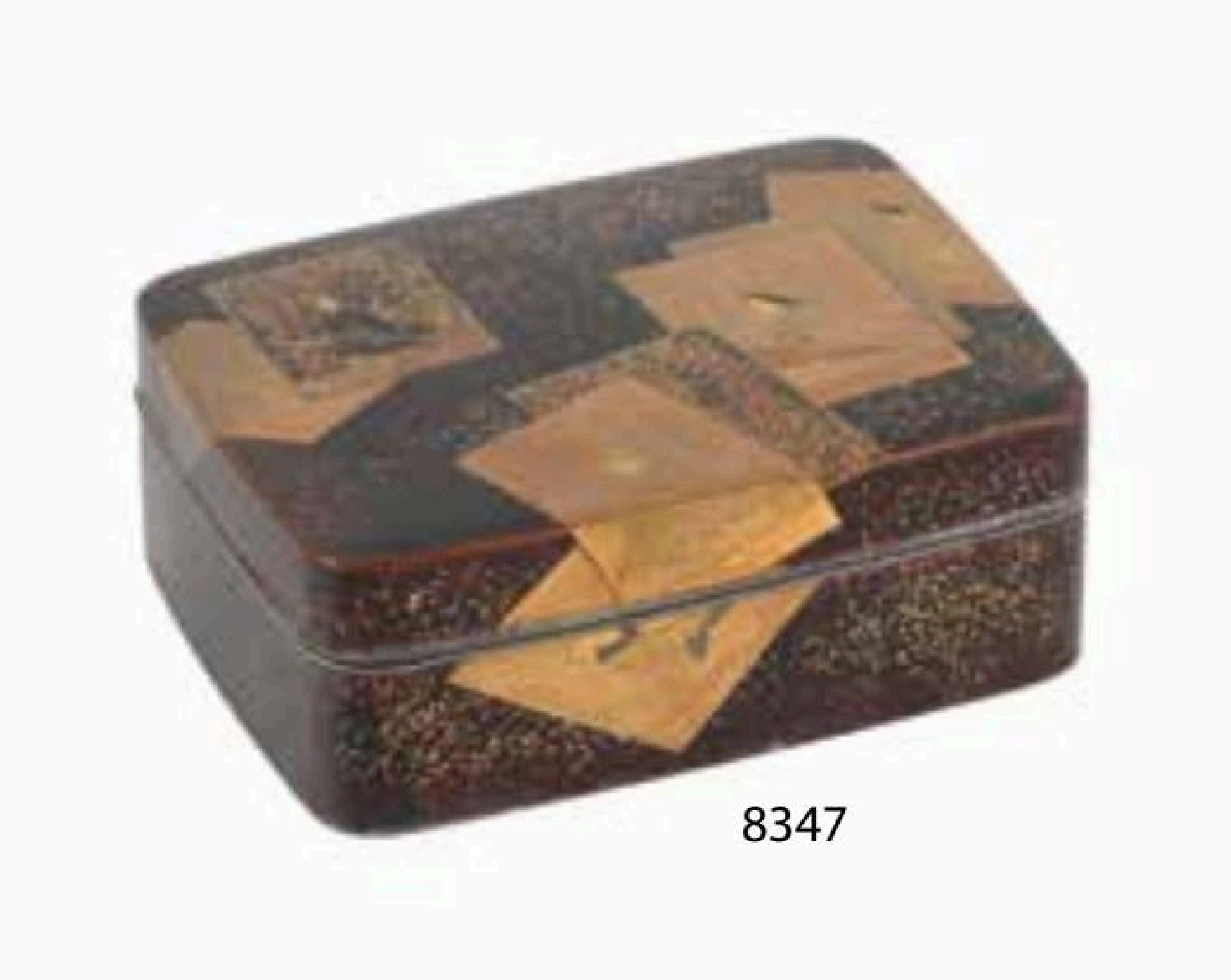
8345. **JAPANESE LACQUER KUSHI AND KOGAI (COMB AND HAIR STICK) SET WITH DRESSER TRAY**
Meiji Period
Kushi and kogai with intricate flower, fish scale and brocade decoration highlighted with gilt and colorful abalone. Kogai signed. Gilt lacquer dresser tray with fine allover iris and footbridge decoration against a gilt nashiji ground. Kushi length 3.5". Kogai length 6.25". Tray length 6". 500/1,000

8346. **JAPANESE GILT AND SILVER ON BLACK LACQUER SUZURIBAKO (WRITING BOX)**
19th Century
Lid depicts a silver moon over a gilt landscape of chrysanthemums and other flowers. Nashiji interior with continuous landscape on the cover. Fitted with an inkstone and water dropper. Height 2". Width 8". Depth 9". 700/900



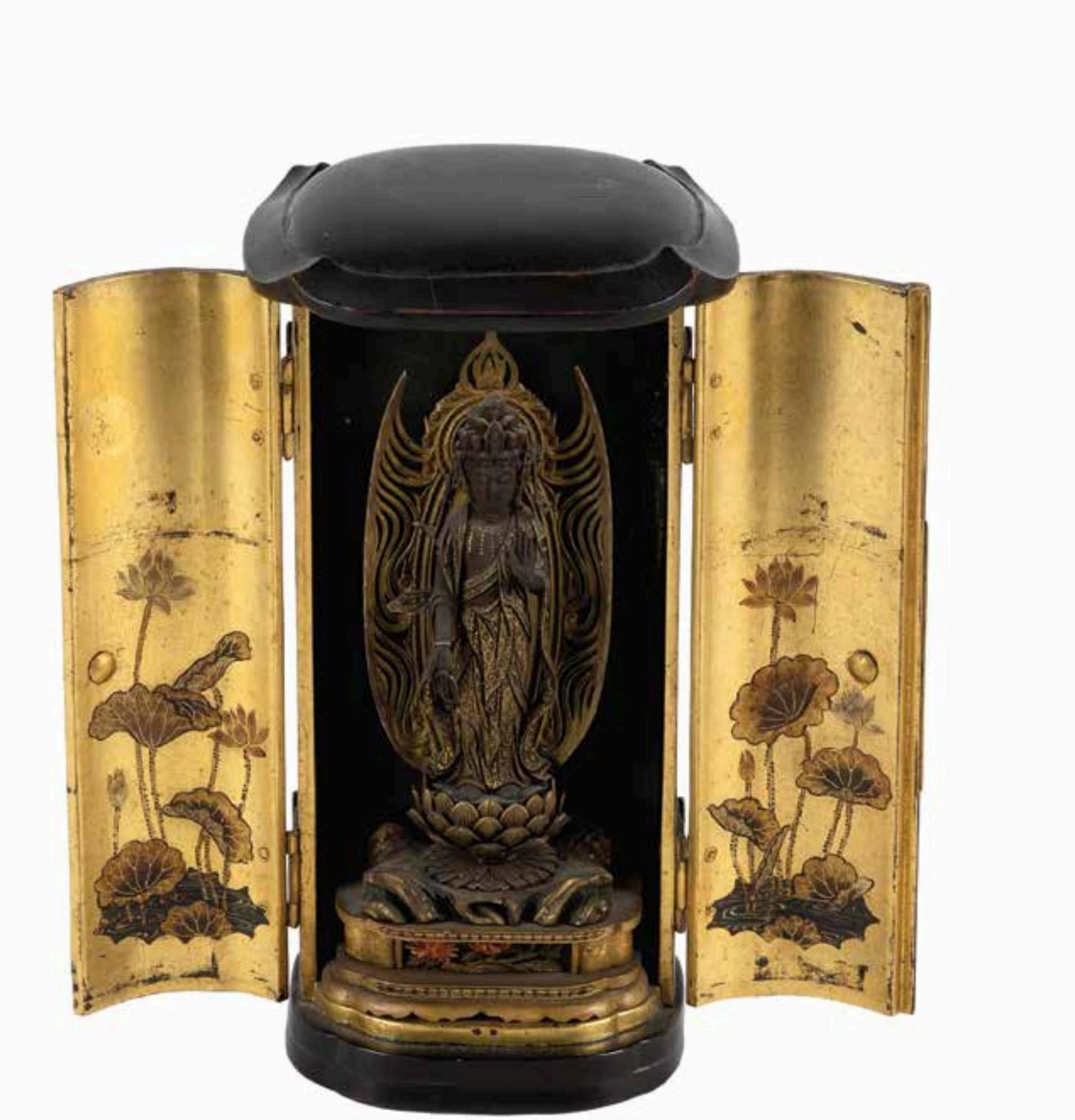
8346

8347. **JAPANESE GILT ON BROWN LACQUER BOX**
Meiji Period
Cover and sides with scattered gilt vignettes of seated figures with black and red highlights, backed by calligraphy. Height 2". Width 5.5". Depth 4.25". 300/400



8347

8348. **JAPANESE LACQUER ZUSHI (SHRINE)**
Meiji Period
Laquer case with fine mixed metal fittings. Opens to reveal Kannon with a mandorla standing in Abhaya Mudra on a lotus and rockery base. Intricate gilt details. Interior of doors decorated with lotus flowers against a gilt ground. Height 6". 500/1,000



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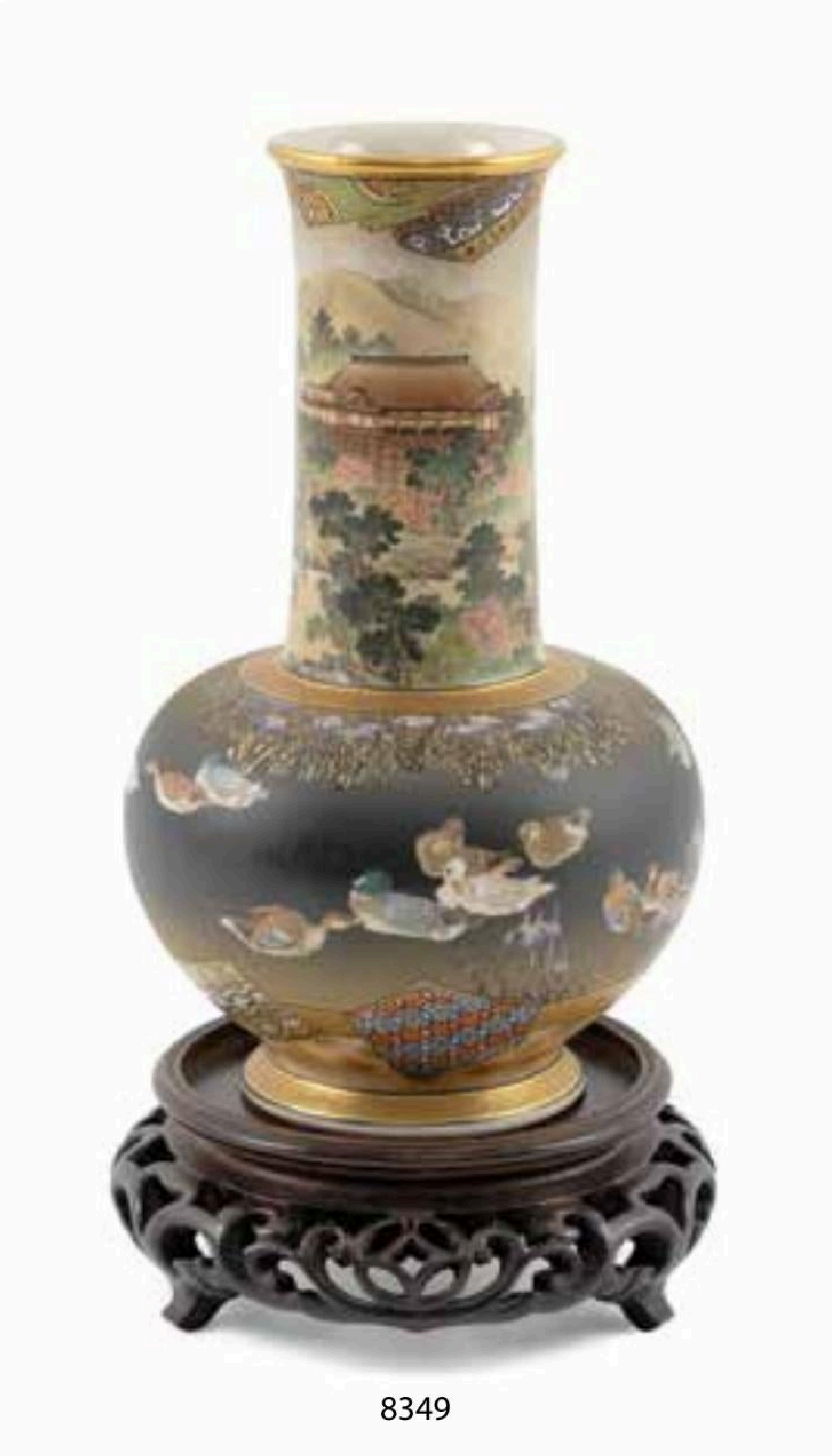

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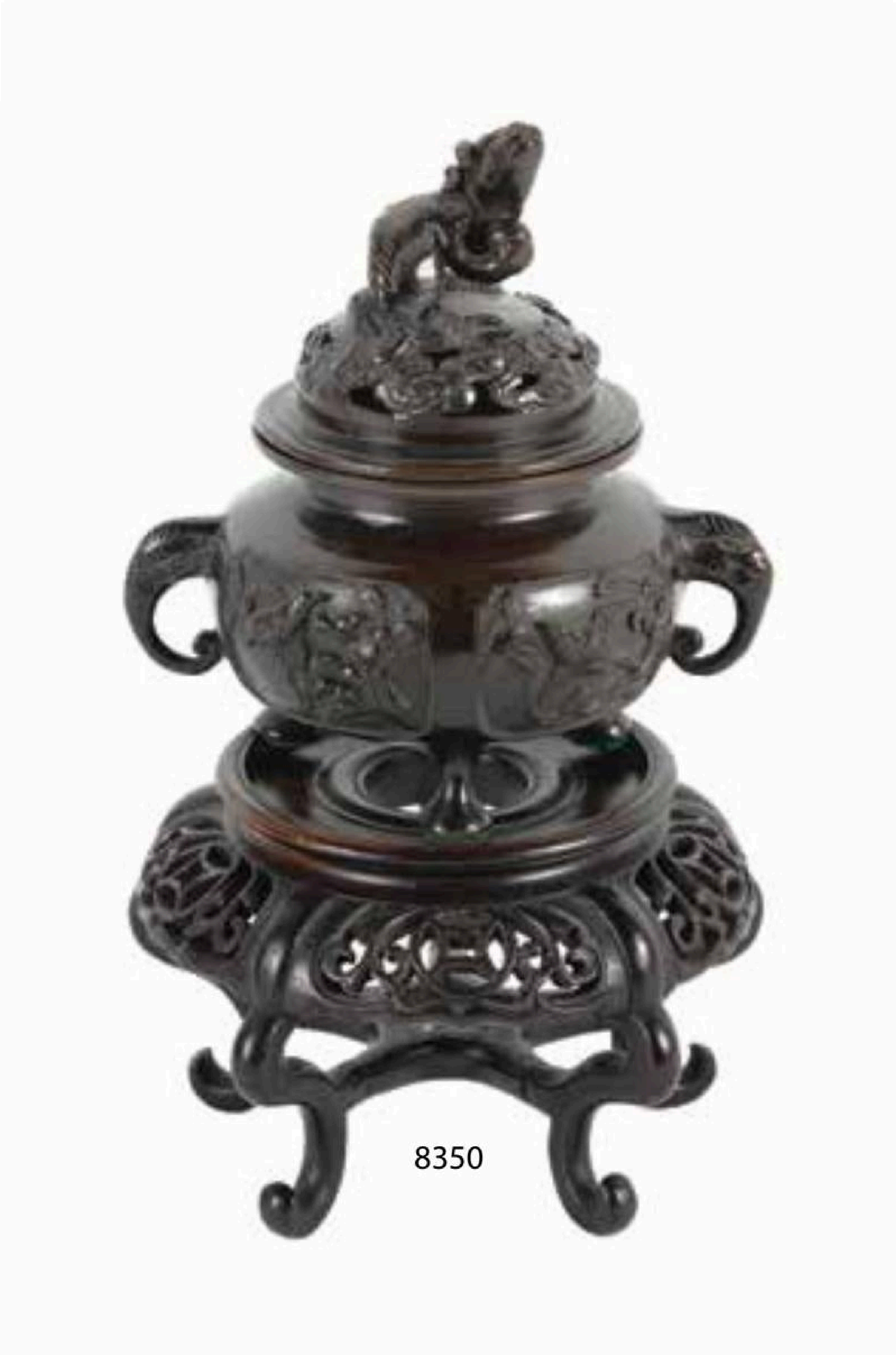
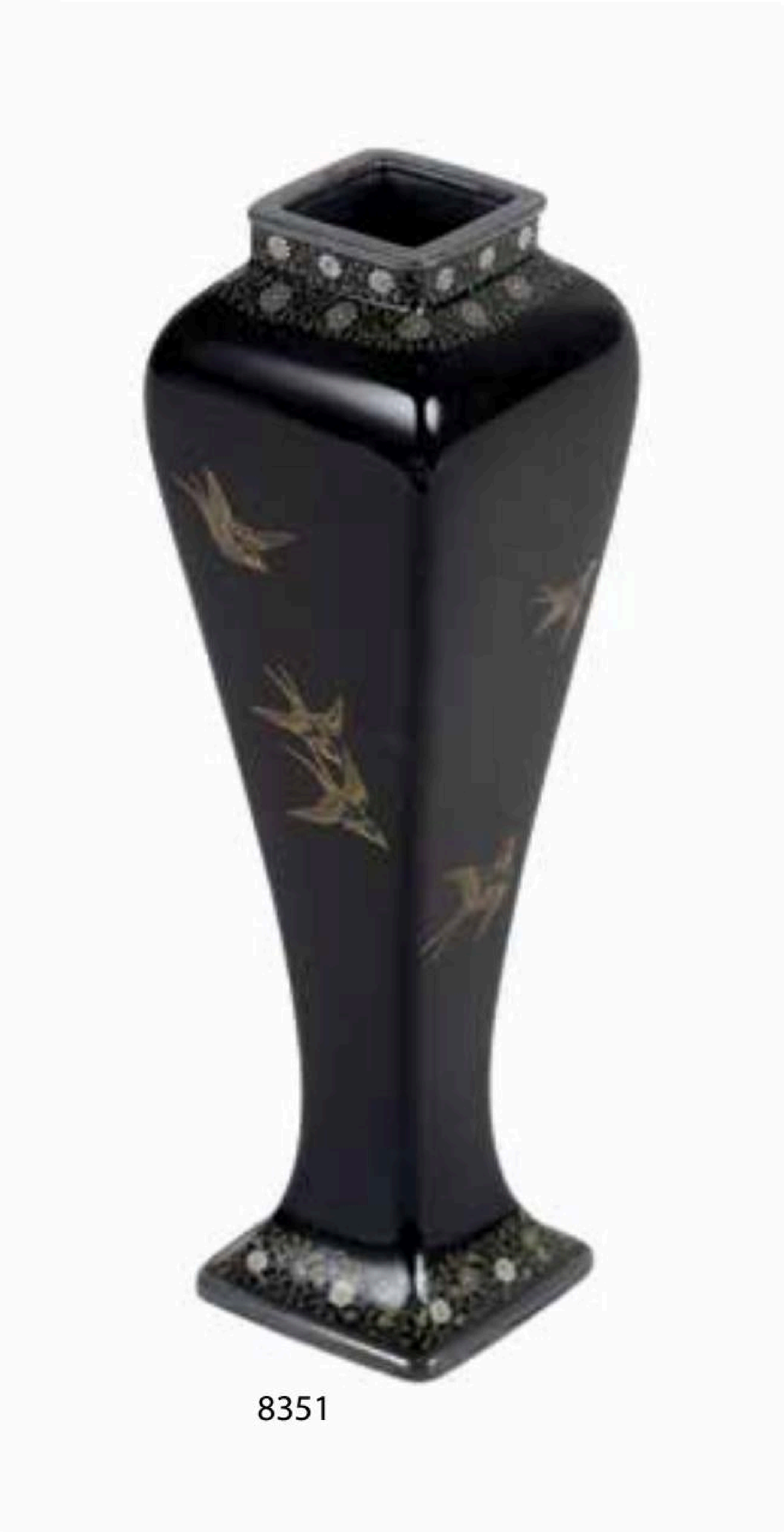


8350

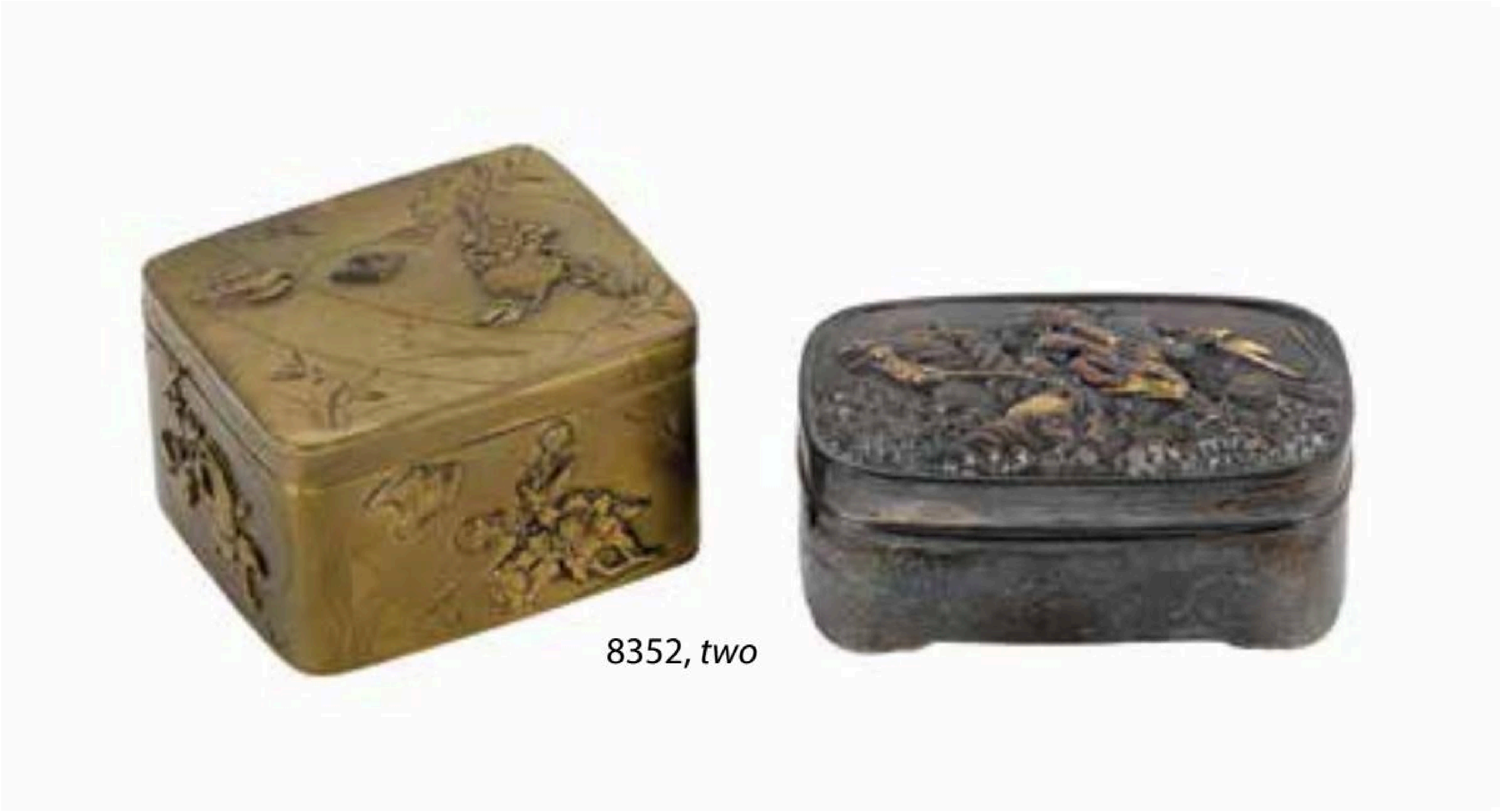


8351

8349. **JAPANESE SATSUMA PORCELAIN VASE**
Meiji Period
Cylindrical neck with decoration of figures walking toward a temple, highlighted in gilt. Bulbous base with finely painted decoration of ducks and iris against a matte black ground. Brocade border at foot. Signed with a Shimazu crest and for Yasuda Company Ltd. with a gilt entwined Y and S within a heart surrounded by flowers. Height 7.5". With carved wood stand. 700/900

8350. **JAPANESE BRONZE COVERED CENSER**
Meiji Period
Squat ovoid form with elephant's-trunk handles and raised paneled decoration of birds in a landscape. Pierced domed cover formed as a seated foo dog and its ball on ruyi. Censer height 5.25". Length across handles 5". With carved wood stand. 500/700

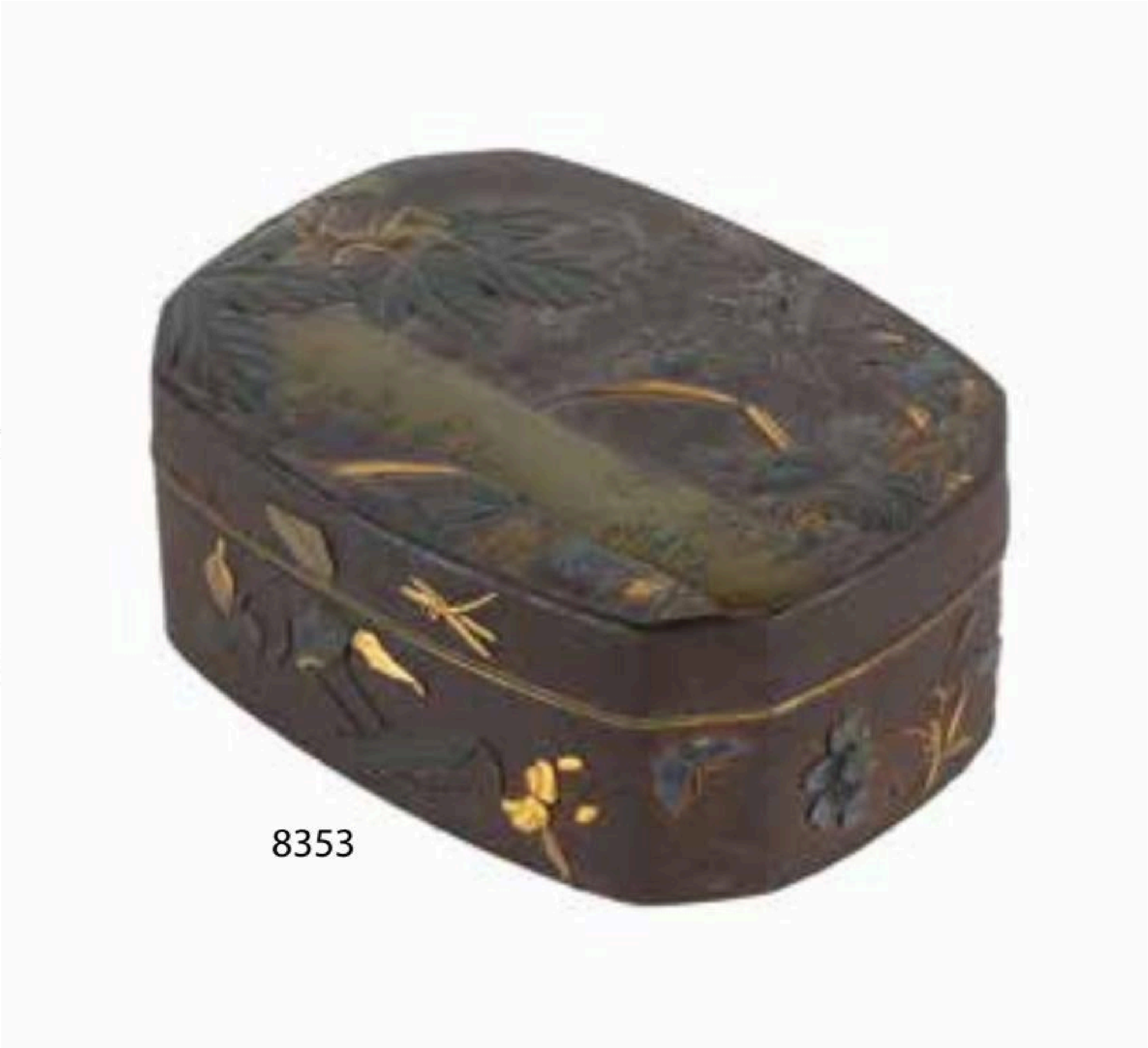
8351. **JAPANESE CLOISONNE ENAMEL VASE**
Meiji Period
Decoration of birds in flight against a midnight blue ground, with a floral design at the mouth and foot. Silver rim and foot (marked). Diamond mark on underside for the workshop of Hayashi Kodenji (1931-1915). Height 6". 800/1,000



8352, *two*

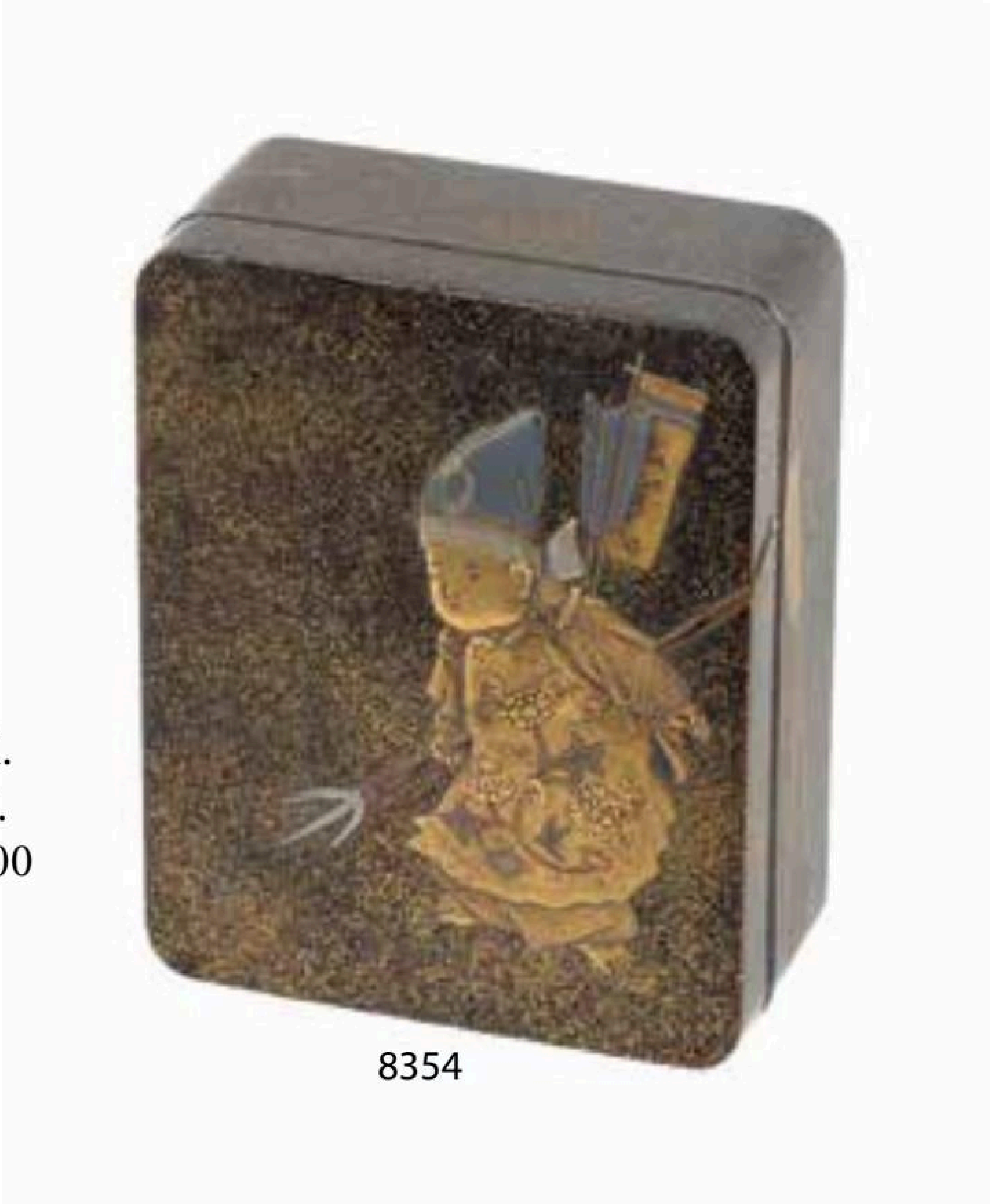
8352. **TWO JAPANESE MIXED METAL PILL BOXES**
20th Century
1) Hinged lid with raised bird and floral decoration against an incised ground. Height 1.25”.
2) Lid depicts a warrior on horseback over waves. Height 1”. 200/300

8353. **JAPANESE MIXED METAL ON BRONZE BOX**
Meiji Period
Cover depicts insects amidst tree branches and flowers. Continuous decoration about the sides. Height 2”. Length 5”. Width 3.5”. 500/1,000

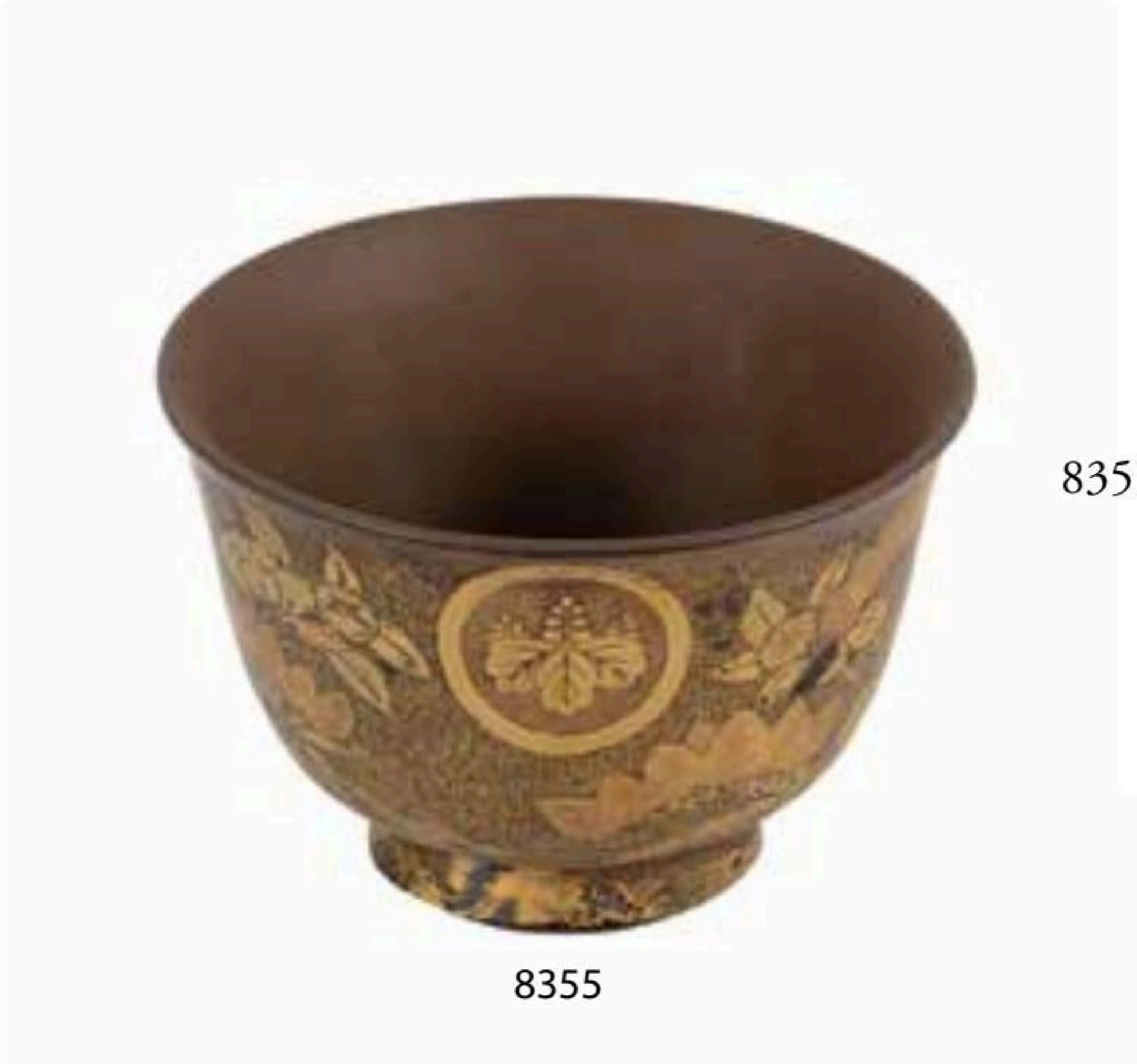


8353

8354. **JAPANESE GILT AND SILVER ON BLACK LACQUER BOX**
Meiji Period
Cover depicts a figure holding a trident in his hand and a banner and bows at his back against a nashiji ground. Sides with bows and an animal. Nashiji interior. Height 2”. Width 4”. Depth 5”.
300/600



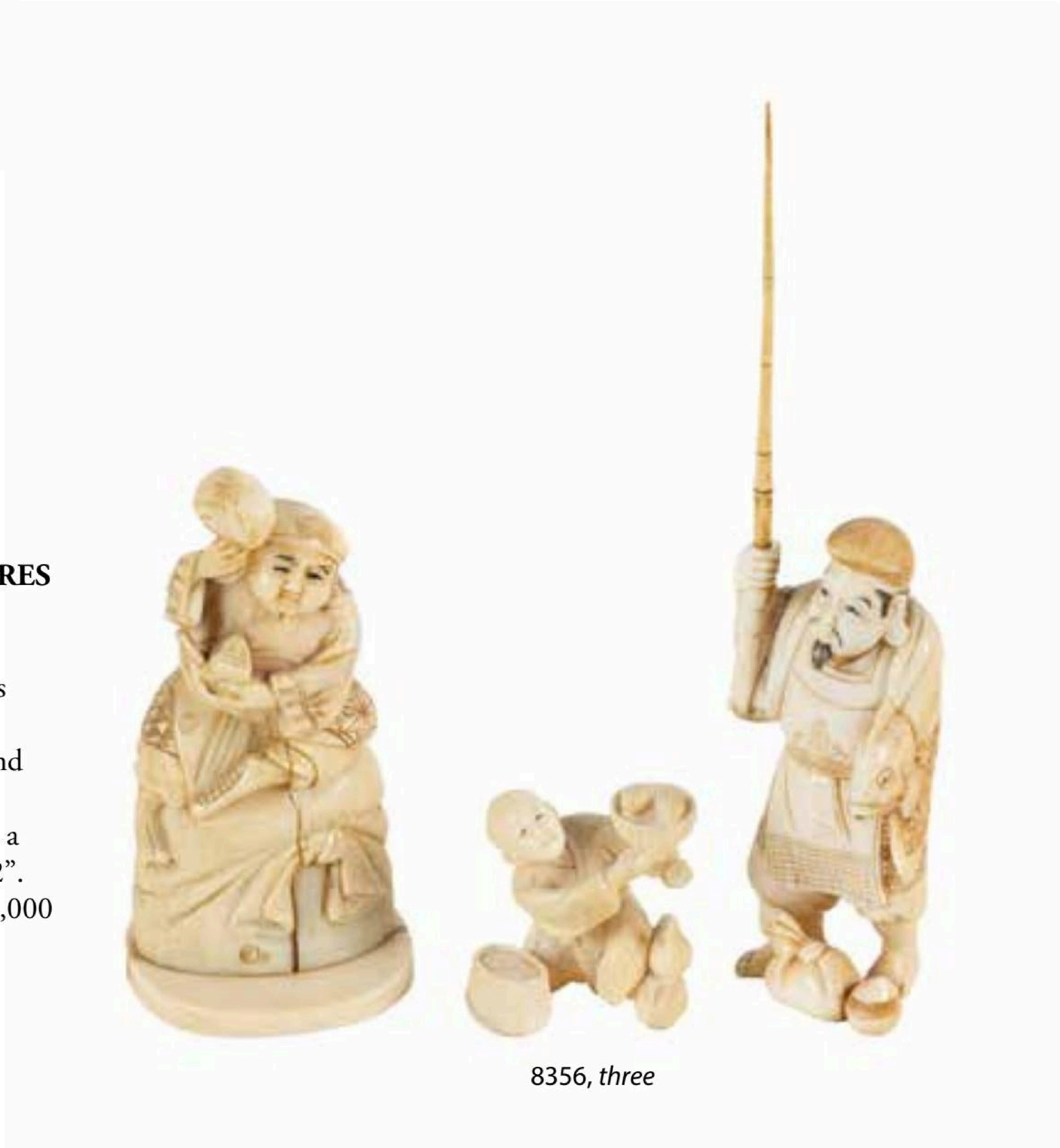
8354



8355

8355. **JAPANESE GILT ON DRY LACQUER BOWL**
Meiji Period
Decoration of gilt paulownia floral mons against a flower-filled nashiji ground. Height 2.5”. Diameter 3.25”. 250/350

8356. **THREE JAPANESE CARVED IVORY FIGURES**
19th Century
1) A standing fisherman, possibly Ebisu, with a removable fishing pole and fish and a sack at his feet. Signed under foot. Height 7”.
2) Figure, possibly Daikoku, seated on a sack and holding a mallet. Signed on base. Height 4”.
3) Seated farmer holding a basket of chicks and a hen, with a basket of millet at his feet. Height 2”.
500/1,000



8356, *three*

GLOSSARY, IMPORTANT NOTICES AND ADVICE TO BIDDERS

Authorship of Paintings and Works of Art

A. **LEMUEL D. ELDRED**
Massachusetts, 1848-1921
In our opinion, this is a work by the artist.

B. **ATTRIBUTED TO LEMUEL D. ELDRED**
Massachusetts, 1848-1921
In our opinion, probably a work by the artist based on the style of the piece, however, the work lacks a signature, marking or adequate provenance to fully ascribe it.

C. **MANNER OF LEMUEL D. ELDRED**
Massachusetts, 1848-1921
In our opinion, a work made in the style of the artist listed, most likely by a follower or student.

D. **SCHOOL OF LEMUEL D. ELDRED**
Late 19th Century
In our opinion, a work executed at the time and in the style of the artist listed.

E. **AFTER LEMUEL D. ELDRED**
20th Century
In our opinion, a work made in the style of the artist listed, but not by the artist. Often used to describe a direct reproduction of an original work of art.

Ascribing Date of Origin

If a date and location are included in a heading, it is our opinion the piece is essentially of the period and was made in the area indicated. The inclusion of the world "style" in the heading indicates the piece was made at a later date as an intentional reproduction of the earlier style.

Dimensions

Unless otherwise specified, dimensions are formatted *Height* x *Width*. Dimensions are approximate as they are often rounded to the nearest quarter inch. Furniture and other objects are measured to the tallest and widest points. Paintings are measured by the dimensions of the stretcher or supports. A "sight" measurement is the visible size of an artwork if the piece is obscured by its frame or matting.

Condition Reports

It is the bidder's responsibility to obtain a condition report. Condition reports can be viewed at www.eldreds.com or by contacting us. Condition reports will be provided to the best of our ability, and the reports are statements of opinion only. Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. The absence of a condition report does not imply an object is free of defects or restoration. If provided, a condition report may only detail flaws or restorations, and may not take into account wear, fading or other issues consistent with an object's age. All property is sold subject to Item 1 of our Conditions of Sale, which provides all property is sold as-is.

Advice to Bidders

1.Carefully read the Conditions of Sale on the following page.

2. Pre-sale estimates are provided for your convenience. They are not meant to be taken as a guide to the value of an item, but rather its expected selling price. Estimates are prepared well in advance of a sale and are subject to revision.

3. If you are unfamiliar with auction procedure or terminology, please ask for assistance from our staff.

4. You may bid in person for this auction. Online, phone and absentee bidding are also available. If you wish to leave an Absentee Bid or request a Telephone Bid, please call 508-385-3116 or visit www.eldreds.com. Online bidding is available at www.eldreds.com. Prospective bidders must register and be approved prior to placing bids or bidding live online. Bidding through third-party auction platforms may incur additional fees beyond the buyer's premium.

5. Eldred's reserves the right to refuse to issue, or to revoke, bidding credentials, or to reject any bid, if deemed necessary and proper in its sole discretion, for the conduct of the auction process, and to insure fairness to consignors and other bidders.

Terms and Payment

A buyer's premium will be added to the hammer price of all purchases. The buyer's premium is 26 percent of the hammer price up to and including $2 million, 20 percent on the portion of the hammer price between $2,000,001 and $8 million, and 15 percent on the portion of the hammer price exceeding $8 million.

Bidders holding a resale number must provide a copy of their certificate or otherwise will be required to pay Massachusetts or other applicable state and local taxes.

We require prompt payment. We accept checks, cash, money orders, electronic transfers and domestic credit cards. Credit cards may only be used for up to $5,000 of the invoice total, and we will not accept credit card payment for any jewelry lot. We reserve the right to hold merchandise until payment has cleared.

Shipping Information

We require prompt removal of your purchases.

If you plan to pick up your purchases, please call ahead and we'll make every effort to have your items ready.

For those needing purchases shipped, we will provide you a list of shipping agents if we are unable to provide shipping services.

Bidding Increments

$0-$99: $10 | $100-$499: $25 | $500-$999: $50
$1,000-$2,999: $100 | $3,000-$4,999: $250
$5,000-$9,999: $500 | $10,000-$29,999: $1,000
$30,000-$49,999: $2,500 | $50,000-$99,999: $5,000
$100,000 and above: $10,000
Above $300,000 at the auctioneer's discretion

CONDITIONS OF SALE

1. CORRECTNESS OF DESCRIPTION: **Robert C. Eldred Co., Inc. (hereinafter referred to as Eldred's) has exercised reasonable care to catalog and describe correctly the property to be sold, but neither Eldred's nor its consignors warrant the correctness of description, attribution, authenticity, or condition of said property.** No statements shall be deemed such a warranty or representation or an assumption of liability with respect thereto, but are to be construed as opinions only. Bidders are encouraged to personally examine all property to be sold prior to the beginning of the auction.

2. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered.

3. Eldred's reserves the right to withdraw any property before the sale.

4. DETERMINATION OF HIGHEST BIDDER: The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may determine who is the successful bidder or the auctioneer may re-offer the article in dispute and his decision shall be final.

5. REJECTION OF BIDS: The auctioneer reserves the right to reject any nominal raise or any bid or raise which, in his opinion, is not commensurate with the value of the article being offered. At his discretion, he may also reject any nominal raise or any bid that he may determine as having a detrimental effect on the item in question or the sale as a whole. Eldred's may refuse to issue bidding privileges to any person not in good credit standing with Eldred's, or to any person who is deemed by Eldred's in its sole discretion, to be disruptive of or harmful to established auction practices, either before or after the acceptance of bids or the fall of the hammer.

6. TITLE: Except as herein otherwise provided, title will pass to the highest bidder as determined by the auctioneer, and the property is thereafter at the purchaser's sole risk and responsibility.

7. PAYMENT: On title passing to the highest bidder acknowledged by the auctioneer, and subject to all the conditions set forth herein, such bidder will thereupon pay the full purchase price. Payment in full is due at the time of sale. Any bills not paid in full within 25 days of the date of the sale will accrue interest at a rate of 1.5% per month. In addition, the purchaser may be subject to one or more of the following actions: a) Any and all legal remedies available to Eldred's and its consignors by law including without limitation the right to hold the purchaser liable for the total purchase price; b) Immediate cancellation of the sale, with Eldred's retaining as liquidated damages all payments made by the purchaser; c) Resale of the property at public auction, wherein the original purchaser shall be liable for any deficiency, costs, and Eldred's commission on both sales. At Eldred's option, payment will not be deemed to have been made in full until Eldred's has collected funds represented by checks, or in the case of bank or cashier's checks, their authenticity has been confirmed. **A buyer's premium will be added to the hammer price to be paid by the buyer as part of the purchase price.**

8. ABSENTEE BIDS: Subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but at no charge to the customer, Eldred's will undertake to execute all absentee bids submitted to it by a customer who has established credit with said company. Requests for such bidding must be given in writing with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalog number and the name or title of the article to be bid on. All bids are kept in strict confidence. In the event of identical bids, the earliest received by Eldred's will take precedence. Eldred's shall not be held responsible for errors or failure to execute bids. A deposit of 10% of the total amount bid is required. **TELEPHONE BIDS**: While the sale is in progress, bidding by telephone may be allowed by the auctioneer at his discretion. A deposit of 10% of the anticipated top bid is required. Eldred's shall not be held responsible for any failure to properly execute such a bid whether it be due to equipment failure, loss of connection, or failure to hear or understand the bidder's directions. Any advice or opinions provided by Eldred's or its employees are given strictly as a courtesy and are not a warrant of condition, attribution, authenticity, or description of said property. All bidding by telephone is solely at the risk of the bidder. **ONLINE BIDS**: Eldred's shall not be held responsible for any failure to properly execute bids placed online. All online bidding is solely at the risk of the bidder.

9. CONDITION: If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, due to a failure or damage on the company's part, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser. **EXCEPTION**: Eldred's will not be held responsible for damage to picture frames or lampshades.

10. SALES TAX: All purchases are subject to the Massachusetts sales tax (currently 6.25%) unless the purchaser: A) possesses a Massachusetts sales tax exemption or resale number and registers that number with the company or B) is an out-of-state vendor who meets all the requirements of Massachusetts Department of Revenue GLC 64H 1(5) and Directive 89-10 and registers with the company prior to each purchase. Dealers, museums, etc. can apply for a Massachusetts number prior to the auction by contacting the Massachusetts Department of Corporations and Taxation, 100 Cambridge Street, Boston, MA 02204.

Those shipping purchases out of state directly from Eldred's by a bona fide shipping agent may be exempt from sales tax depending on whether we have met that state's nexus requirements, per the 2018 U.S. Supreme Court ruling in *South Dakota v. Wayfair*. Please contact us to find out if your purchase would be subject to applicable sales taxes.

11. RESERVES: Unless otherwise advertised, all items may be subject to reserve, an agreed upon price between the auctioneer and the consignor, below which the article will not be sold.

12. COLLECTION OF PURCHASES: Pick up or shipping arrangements of all purchases must be made within seven (7) days of the close of the auction. All items must be removed from Eldred's facilities within fourteen (14) days of the end of the auction. All items remaining after fourteen days may be subject to a $5/per item/perday storage fee. No items will be released unless storage fees are paid in full. Items remaining more than thirty (30) days from the close of the auction may be sold for the buyer's account minus auction and storage fees.

13. SHIPPING: Shipping is not included in the purchase price, and the buyer is responsible for arranging shipment. Eldred's is happy to coordinate and recommend shipping agents. Eldred's will not be responsible for damage or loss once the item has been received by the shipper. In the case of fragile articles, shipping will be undertaken at the sole discretion of the shipper.

14. These Conditions of Sale cannot be altered except in writing by Eldred's or by public announcement by the auctioneer at the time of the sale.

15. Bidding on any article(s) indicates acceptance of the terms set forth above.

16. These Conditions of Sale and any suits arising thereunder shall be construed and governed by the laws of Massachusetts.

ILLUSTRATIONS

Cover *lot 8169*

Back cover *lots 8066, 8069, 8081, 8018*

Page 5 *lot 8079*

Page 8 *lots 8171, 8237, 8153, 8023*

Page 228 *lots 8020, 8346, 8054*

This page *lot 8070*